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MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, can be published.

The Precocious Child

Two interesting communications have reached this department, each from a mother who has had musical training but who is too close to the situation to decide for herself the best course to pursue. We are making use of them for this month's message because they involve problems of general interest to the mother who has children studying music.

My letter is most interesting and unusual in its unity and clarity. The definite data you have kept and offer me, on your daughter's lessons, proves you to be a careful, interested mother and challenges my forces to give you a satisfactory reply. You state your little girl has taken music lessons since May 24, 1924, that she is now eight years and ten months old and that, during the period of study, she has taken one hundred and twenty-eight lessons. You are not satisfied with her progress and require an opinion from me.

This may be a case of starting the child too soon, with long breaks between the lesson series. A young child invariably has lack of musical training. It seems to me that what you should do now, and for a year at least ahead, is to keep the "music study" a question of play or recreation. Since you can play yourself, you can satisfy the little four-year-old by indulging in a regular rhythmic game. By the playing of musical games you can be unconsciously training him in the various rhythms, and by the use of well-chosen juvenile songs and listening games you can train him in pitch and tone.

A well-trained ear and a keen sense of rhythm will help him forward very speedily when he is old enough to begin lessons. If he is so decidedly talented that he can "pick out" tunes on the keyboard for himself, I would allow him to do it, not worrying about his hand position, because he will not be apt to hurt himself if left alone. It will be only when you attempt to force him to a strict hand position, while so tiny, that strain might result. Let him wander around for a year or so, getting what fun he can on the keyboard, while you train his ear and rhythmic sense.

Let the child have now eight years and ten months of age, was about five years old when she began. This is too early for the average child, unless very wisely directed with a brief lesson. Perhaps your little daughter has lost interest, become weary because of the early beginning, and is too rigidly disciplined for so tiny a child. As I see it, she has not had enough lessons for the number of weeks involved. It is unfair to a teacher to expect so young a child to progress with less than a week, and from the comparative table, she has evidently not had even that much instruction.

Not How Much but How Well
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Somewhat quicker than Minuet tempo M. M. ♩ = 138-162

RICHARD KOUNTZ

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GLITTERING RAINDROPS

JUNE 1928 *Page 429*

CAPRICE

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Like a "graceful" dance. Grade 3½.

Andante M.M. ♩ = 126

Like a graceful dance, Grade 8g.

Andante M.M. ♩ = 126

Carl Nielsen. KERN OP. 60

The page contains musical notation for a piano piece. It begins with a tempo marking of 'Andante M.M. ♩ = 126'. The notation is in 4/4 time and includes various dynamics such as *p*, *pp*, *mf*, *f*, and *ppp*. There are also articulation marks like accents and slurs, and fingerings indicated by numbers 1-5. The piece is divided into sections, with a 'Trio' section starting at the bottom. The notation includes both treble and bass staves. The piece concludes with a 'D.C.' (Da Capo) marking.

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Tempo di Valse M.M.♩ = 54

FRANK H. GREY

Grazioso
mf

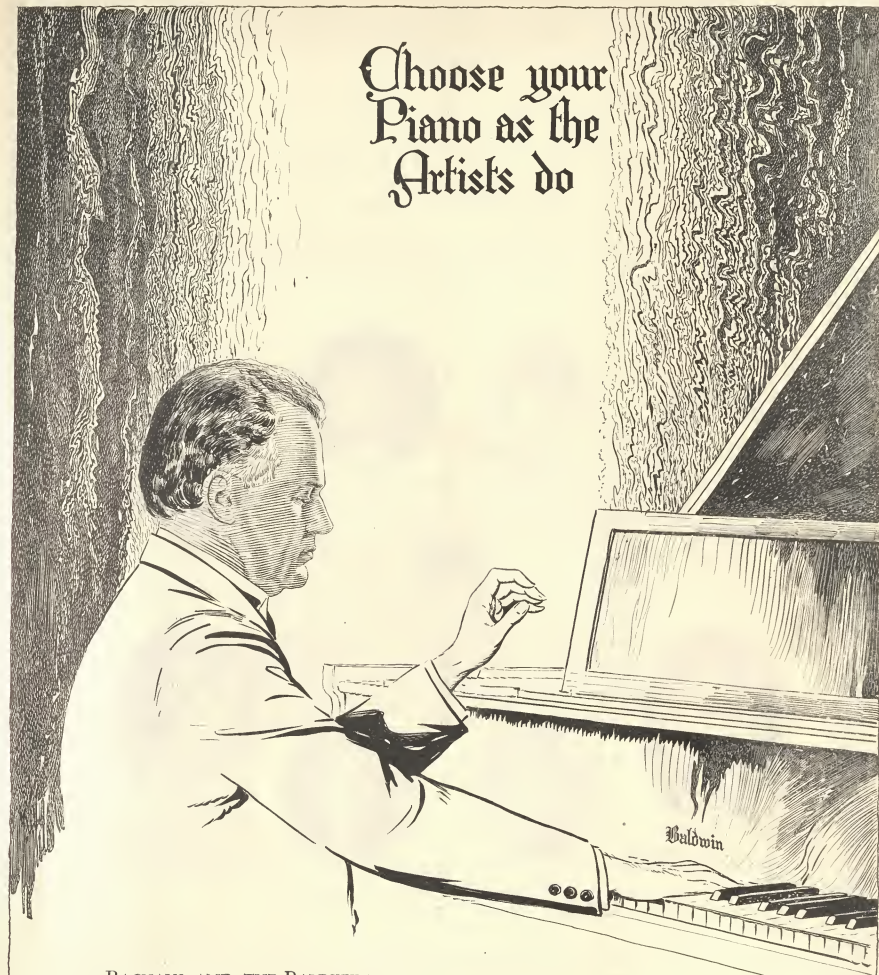
TRIO
Fine f leggiero

f ben accentuando

*D.C. Trio **

* From here go back to *Trio*, and play to *Fine of Trio*; then go to the beginning and play to *Fine*.
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EDITORIALS

Making Summer Study Count

AMERICA, oldest of great republics of the world and oftentimes credited with being the most alert, has gradually slipped into a habit so wasteful in its educational aspects that, if something is not done to remedy the situation, great losses to the art of music will surely be incurred.

While the citizens of other leading nations have indulged in moderate summer recesses from study, in America the vacation period has been growing longer and longer each year, until at this time we are confronted with the ridiculous situation of asking American students of music to compete with the students of other nations who have from one to three months more study and practice.

What is becoming of our American reputation for hard and persistent work? Are we making "softies" of our children through overdoes of enforced idleness? Our forefathers had none of this. Who will gainsay that their labors were responsible for our own leadership in so many fields? Are we

sinking into a slough of Roman opulence which is undermining our birthright, our determination to utilize our lives to the best advantage?

Climate has very little to do with the determination to work. Your editor has just returned from a second visit to Cuba

—that inexpressibly delightful island paradise of the Caribbean that always lures the visitor back again and again. Cuba has a wonderful climate, but it is at times terrifically hot. It is in every sense a tropical country. In February one can motor comfortably along the sea-swept Malecon, in an open car, clad in a Palm Beach suit.

During the summer only the refreshing ocean breezes make the torrid days endurable.

Notwithstanding the tropical heat of Havana, no student of music ever expects a vacation of longer than one month. He is amazed when he learns that music students in the north take two, three, and sometimes even four-month vacations, and asks, "How can they get ahead in music when they waste so much time?"

The fact is that students who waste their summers do not begin to get ahead so rapidly or so securely as those who take vacations of moderate length. Thanks to the proverbial Cuban hospitality, we were enabled to gain an insight into the excellent musical work done in Havana, by numerous conservatories and private teachers and in the delightful Cuban homes. The students show clearly the effect of hard, persistent, regular music work, not for merely three-quarters of the year but for the whole year, with only an interruption for a moderate vacation. The absurdity of long summer vacations becomes immediately apparent.

As a matter of fact, the student in Havana, who has studied music for six years, has really studied about one year longer than the American student who has wasted his vacation time. The Cuban student's real progress is out of all proportion to the time he has studied, in comparison with that of many students in the States.

The Summer School idea was introduced into American musical work through the success of the same principle in Colleges and Universities. Now such schools are held in all parts of America, giving intensive courses with splendid results. It remains for teachers and conservatories to extend their regular work by means of a special Summer course.

If this is made sufficiently wide-spread, American musical education will be brought back to a rational basis. The boy in Kansas City, or Jacksonville, or Oden, or Bangor, who has hitherto had a skimmed course of music study will not be placed in unfair competition with the brilliant youth from Odessa who thinks nothing of working twelve hours a day for

year with the prayer in his heart that he may become another Heifetz, Elman, Lhevinne or Gabriilowitch.

Our long wasteful summer of idleness will then be cut down to a period corresponding with that which the average American family usually takes as a vacation—two, three or four weeks.

The study of an instrument concerns itself with the problem of training the hands to obey the mind through the complexities of music, ancient and modern. THE ETUDE MUSIC MAGAZINE has often dwelt upon the great psychological value of

this important co-ordination of the mind, nerves and muscles. This is of far greater psychological and educational significance than most people realize. It presents deep neurological problems which have a bearing upon the life of the individual. The organs of speech, for instance, are very definitely related to manual dexterity. However, the point we here desire to leave with our readers is that music study, particularly the study of an instrument or of the voice, requires continuous, uninterrupted prosecution. It is not something which can be taken up and dropped at convenience. Two weeks is a very long period to discontinue study and practice.

Let us hope that thousands of parents who read this editorial will realize the economy of time, labor and money that can be effected by continuing the music lessons of their children as long as possible during the summer months. Don't let the heat be an excuse. If it can be done with surprising success in tropical Cuba, it surely can be done with equal profit in countries to the north.



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There is one great principle in advertising, and that is involved in the very organic nature of all human endeavor. In a broad sense, every penny spent in any kind of publicity is wasted unless it is focused upon some project which is deservedly cumulative. That is, there must be "repeat orders." In business any undertaking which does not produce "repeat orders" is known as a "dead-end proposition." Business men in productive enterprises endeavor to avoid "dead-end propositions."

We have known many professional musicians who have been "dead-end propositions." Some have thrown away thousands of dollars upon advertising and have for a time secured profitable patrons only to hold them for a little while and then lose them. Now and then it occurs that the patronage is lost through misleading, exaggerated and even false statements in the original advertising. The hoodwinked public is usually fooled, but for a short time only. The great industries in America that have in many instances been built through advertising have found that the truth, the whole truth and nothing but the truth is all that is necessary to make the background of substantial advertising. The judgment, the originality, the artistry and the daring of the advertiser in presenting the truth so that its force and significance is impressed upon the minds of the average citizen have been responsible for the growth of great advertising agencies which are now such an essential part of American industry.

At the laying of the cornerstone for a magnificent new structure in Philadelphia erected by the Advertising Board, quarters of the old firm, N. W. Ayer and Son, Mr. Wilfred W. Fry, senior partner, laid great stress upon "the elimination of the unfit" from advertising. THE ETUDE endorses this very strongly. The interests of all musicians are injured by the false, exaggerated and misleading advertisements which some misguided musical "shysters" occasionally get into print. This ETUDE censures its advertisements in the interests of its readers who are largely composed of musical enthusiasts in the American home. Thousands and thousands of dollars of questionable advertising has been rejected by THE ETUDE in an effort to protect the interests of readers. Any suggestion of lack of complete satisfaction rising from any transaction between an ETUDE reader and the advertiser will be investigated at once.

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THEN AND NOW

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"Just step up, my friends, and I will show you how I extract teeth with one hand entirely without pain." He then shot his dirty-vise-like fingers concealing a short iron hook into the victim's mouth and out of the howling cavern came the tooth while the King shouted so loudly that the audience could not hear the screams.

"There," shouted his majesty, "entirely without pain."

Possibly he had broken his victim's jaw, but he had created an atmosphere that led to the sale of a score of packages of worthless tooth powder.

Compare this with the practice and equipment of the modern dentist in his spotlessly clean, excellently equipped office.

Is there not lesson in this for the music teachers of to-day? Method and equipment are everything. The public, all other things considered, value equipment very highly. The music teacher must have the very best that the means permit. This means the best piano possible, the best and largest musical library obtainable, the finest music cabinets, a modern phonograph, a fine player piano, a fine radio, the most appropriate pictures, rugs, furniture, draperies, and other appurtenances.

THE CHILD FIRST AND ALWAYS

THE difference between the systems of education of yesterday and today is obvious to anyone who makes the most superlative examination of the various educational methods. It remained for Charles Dickens, with his invincible irony, to expose to another generation the fallacy of old-time educational methods.

In those days the core of any educational schedule seemed to be the infliction of the intention, the will, the discipline, and often the very bad temper of the teacher upon the child. Obedience, and, at that, iron obedience, was considered the principal ingredient. In the country schools the teacher was often selected because of his ability to thrash the toughest pupil. The "Hoosier Tales" of Edward Eggleston abound with this.

Since that time, however, there has been a wonderful revolution. Education now is based upon the appeal to the child; and always the child is given an opportunity to grow as a flower grows, to unfold its spiritual petals, to develop its soul, to expand its mind.

The effort in modern education is to avoid in books and methods any incumbrances that will draw the mind of the child away from things that pertain directly to the child. For this reason, directions to the teacher, notes to the parent, are wisely omitted. The child's train of thought is never interrupted by something that is beyond his comprehension.

This is particularly true of the beginner's book designed for use of the musical little child. The gift of writing in a language that the child understands is something that is given to comparatively few people. There are educational analysts who have made a scientific study of the words that the child does comprehend. Alas, and alack, such analyses, while valuable, do not take the place of the gift of writing to a certain juvenile intellectual appetite. Lewis Carroll included in "Alice in Wonderland" his deep feelings, and Louisa May Alcott taught the language of youth in "Little Men" and "Little Women" in such ingratiating fashion that these works have never lost their charm.

A good instruction book for little children must do likewise, because very few teachers or parents have the gift of concise and direct expression in such matters, and must depend upon a text which is either read to the child or may be read by the child.

RAINBOW DAYS

MANY of the greatest musical masterpieces of the world have been written in the Rainbow Days of the lives of their composers—days filled with youth's gorgeous colors in life's spectrum.

Walking recently through many of the greatest art galleries of Europe, we have been deeply impressed by the extreme youth of some of the artists (Raphael, Titian, Perugino, and others) at the time they produced these imperishable masterpieces. They are the fruit of rainbow days, when hope seems eternal and life one glorious experience after another.

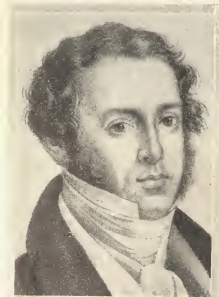
Why do we let our rainbows vanish? Why must the spirit of youth disappear before the succession of life experiences which, glad or sad, should make living richer and purer for us?

We see so many musicians whose care-worn faces and hapless expressions make them advertisements of failure. Is it not because they have not approached life's problems with understanding?

Can it be that they do not know that they can bring back their rainbow days if they will only seek the rainbows in their own hearts and in the hearts of others?

Michelangelo may have produced marvelous evidences of precocity at a surprisingly early age, but he was an old, old man when he finished his masterpiece, "Moses," now in the Roman Church of St. Peter in Chains.

Rubens, in his youth, threw forth work after work with a prodigality hardly equalled, but it was not until after vast and varied experiences that he produced the "Descent from the Cross" (Antwerp), perhaps the greatest of all ecclesiastical paintings. Rubens never lost his rainbow days—nor did Verdi when, as an aged man, he wrote the most masterly of all Italian operas, "Falstaff."



GIUSEPPE MERCADANTE
COMPOSER AND DIRECTOR OF THE ROYAL CONSERVATORY OF MUSIC OF NAPLES

Queer Merchandise

PERHAPS I have exaggerated the popularity of the four best-known Neapolitan Folk Songs. Of course, the Neapolitans are an extremely musical people. Naturally, opera is their chief interest. What would you think, if you were to go down a street in Kansas City, as I did in Naples, and find, instead of a cart load of bananas or peanuts, a vendor with a huge stock of opera libretti? The excited groups in picturesque costumes, gathered around the cart were picking out their favorite operas. Although they cost but seven cents apiece, they were snatched up as though they were emeralds and rubies. Doubtless every purchaser was looking forward to an hour in Paradise at the great opera house of San Carlo.

Oh! *Caro Amico, San Carlo è di vero un paradiso!* The great and pretentious theater of Naples has long been one of the foremost operatic centers of the world. While its interior resembles in its proportions the wonderful Milanese opera house, "La Scala," going to opera in San Carlo, surrounded by the explosive, passionate, warm-hearted, gesticulating Neapolitans, is a very different experience from attending the theater in a great manufacturing and business center of the north. The crowds stream in. They have been there countless times before, but on the faces of the eager throng there is the expression, "Surely life holds no greater joy than this."

The original building of La Scala was erected in 1737, when George Washington was a boy of five. It was destroyed by a devastating fire in 1816, when the present building was built. Most of the great singers of history have trod its boards. Sontag, Grisi, Rubini and Lablache made it famous. The performances at San Carlo to-day are thrilling in their richness and spirit-aided to which is the electric spontaneity of the audience. Well-delivered high "D" acts like a spark in a powder arsenal.

Naples is a Song

(Napoli è Una Canzone)

THIS IS THE SECOND PART OF THE FIRST ARTICLE IN A LONG SERIES OF MUSICAL TRAVELOGUES—MEMORABLE VISITS TO EUROPEAN SHRINES OF ART

By JAMES FRANCIS COOKE

Several years ago Mr. Cooke wrote a series of similar articles upon musical conditions in Europe, which were so much in demand and so widely quoted that he this time visited other musical centers which will be discussed in lively and instructive fashion in future issues of THE ETUDE Music Magazine. Next month: "The Grandeur that was Rome."

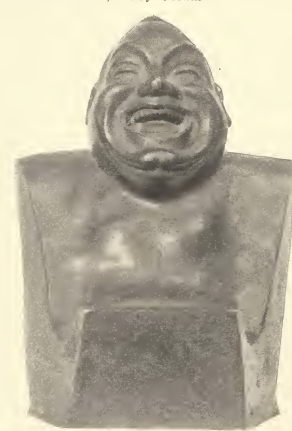
The Vocal Patron Saint of Naples

STRANGE TO say, Enrico Caruso, the vocal patron saint of Naples, and of all Italy for all that, did not make his debut at San Carlo, but at the much smaller and less consequential auditorium known as the "Teatro Nuovo." Caruso's rise to fame was sensational but not strikingly rapid. It was by means of careful study and real growth. Many thought that he was the muttering son of the soil. Quite the contrary was true, and he served a long apprenticeship. He was instinctively artistic.

As a boy, he helped as a laborer in the excavations of Pompeii. Once he showed me a little bit of real bronze, found in the ruins about Naples. This he prized above all things. He told me that when his voice was gone, he intended to devote all of his time to sculpture. In this he had already developed uncanny skill. One Christmas he surprised me with a present of a bronze bust of himself as Cato in "Pugliaccio." It was his own work, a rarely

interesting caricature of himself in the role to which he brought such great artistic power. It is reproduced upon this page. Caruso loved his Naples and Naples loved him. When he was banished on the outskirts of the city in a beautiful mausoleum, his body was visible through the glass top of his casket. After many months the curious and perhaps less recent tourists became so numerous that the mausoleum was closed to public view.

Musicians should know that the word Conservatory (conservatorio) originated perhaps in Naples. Naples had a school of music founded in 1490, two years before Columbus set forth from the port of Palos for the New World. This school was founded by the Fleming, John Tinctor. It was followed by four conservatories, the last of which had such unusual names as Santa Maria di Loreto, San Onofrio, Di Poveri di Gesù Christi (The Poor of Jesus Christ), and Della Pietà di Turchini. These institutions were designed to conserve (conservare) music from base intrusions.



CARUSO BY CARUSO

This reduced reproduction of a bronze statue, created by Caruso as a caricature of himself in the role of "Cato" in *"I Pagliacci"*, was presented some years ago, by the great singer, to Mr. James Francis Cooke, the author of this article.



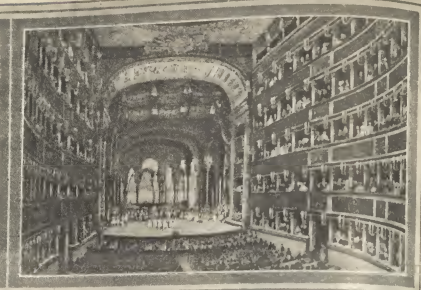
GIOVANNI PAISELLO
FAMOUS NEAPOLITAN COMPOSER, RELEVIED BY HIS FELLOW-CITIZENS

The School of "Tiny Priests"

AT THIS time it is hard to tell just how they should be distinguished, as music schools, from orphan asylums and theological schools. The pupils were for the most part homeless waifs, often taken from the gutters of Naples. The students of each school were clad in costumes of an especial type and color, designating the school. Their heads were shaved and in their little gowns they were often called "Fraterelli" (tiny priests). Their education was musical, but also theological. They helped support their institutions by singing at services for the dead. Some even carried the dead through the streets at funerals. Some acted in the mysteries at convents and monasteries.

The significant fact about these schools is that several of the foremost musicians of the day taught upon their faculties. These included Scarlatti, Durante, Porpora, Sacchini, and others. Moreover, they trained many of the foremost musicians and composers in Italian musical art. Confusion resulted from so many institutions in one city. In 1808, the real Conservatorio di Musica, the great Royal Conservatory of Naples, came into existence. This, then, is the school that was once directed by no less than Donizetti and Mercadante. It also had upon its illustrious rolls such names as Bellini, Ricci, and Michael Costa. Here, too, studied Leoncavallo.

In modern times one very distinguished pianist, well known to Americans, was trained in the Naples Conservatorio. She is Marcia Carreras, one of the greatest performers of her sex. The dominating personality in the field of piano study at Naples was Beniamino Cesi, whose piano-forte method for years had been one of the most widely used in all of Italy. The genial and gifted composer, Alessandro Longo, upon whom I had the pleasure of calling, is at present the best-known piano teacher of Naples. His compositions are greatly liked and possess distinctive charm. I heard one of his pupils play some of the



EXTERIOR AND INTERIOR VIEWS OF THE ROYAL SAN CARLO THEATER OF NAPLES

works of Bach with fine fluency and understanding although she was a mere child.

Where "Atmosphere" is All-Pervading

IF THERE ever was a city in the world in which the word "atmosphere" has a significance, it surely is Naples. True, the "atmosphere" now and then is all pungent for American nostrils. One realizes, however, after a glimpse of the wonderful Mediterranean metropolis that one must live long in Naples to come to love it and understand it. There is a charm that brings its visitors back again and again. Even the dirt of the ages gives tones of rich sepia, umbers, maroons, and ochres to the scene. Where can one find in real life something which seems more like the stage of a great opera house? Surely that it is not a veritable corner, but an exit to the wings! The towering steps, teeming with life, the age-old architecture, always festooned with the variegated lingerie of the citizens, male and female, the lights, lingering behind curtained windows, the actors themselves playing their part in the great drama of life—these make a picture, which we only expect to see, when, for instance, the curtain ascends upon the first act of "The Jewels of the Madonna."

At night we climb to the lofty hillside overlooking the bay and the glowing Vesuvius. An elevator cut into the solid rock carries us up to the magic terraces of the Beroaldi Palace Hotel. Now, surely, this is fairyland. This is the dream we have carried in our hearts for years and years—**(K(X)(X))***(X)(X)* JAZZ, JAZZ, JAZZ! *Chi cosa desidera i signori—Dilettissimi. Vaya, vaya, there my happy.* We turn away in dismay and disgust.

Yes, "Naples is a Song." Nowhere in

the world (excepting possibly Wales) is singing loved as it is in Naples. In fact, this is so widely admitted that the most successful moving picture in Italy during the last year bore the title *Napoli e' una Canzone*. Nor do the Neapolitans make any pretense of restraining themselves musically. It is a remarkable experience in the morning to be awakened at six o'clock by the stone masons under one's window essaying some of the tunes from last night's opera. After all, *La Donna e' mobile* from "Rigoletto" does not make an unacceptable *aubade*.

Our *Turista* makes it impossible for us to sing in the streets. Not so the Neapolitan. If he feels like singing, he sings, when and where he chooses. It is his right. When one sees the beautiful city of smiles and happiness, who shall say that he has not the advantage over any of us? He cannot live his life without music. One American musical traveler went so far as to say, "Music! Why the very plucking in my bathroom kept me awake all last night playing a futuristic sonata in thirty flats. It was a shame, Schoenberg, Bartok and Stravinsky could not have heard it!"

Perhaps you may go over the glorious turquoise and sapphire bay to unforgettable Sorrento. You may stay at the fascinating Hotel Tra Montano. Here it was that Verdi came for his holiday. The host reverently shows you his very room, profaned, alas! by a brewer from Hamburg on a honeymoon with his smiling young bride.

Tracking the Tarantelle

AT TRA MONTANO you will also track the tarantelle to its native hearth. With a whirl of delightful tunes, the graceful dancers go through the dance that

seems more formal and conservative than we imagined it. Where is the hysteria of the victim of the bite of the crawling, fearful tarantula, which could be cured only by the sweat of the frantic dancing of the tarantelle? This, at least, we have always heard was the origin of the same of the dance. The tarantelle, as we saw it, was so mild and so pretty that it would hardly prove a specific for the mosquito bite. Perhaps we expected too much from the merry-faced singers and dancers who will shortly take up a collection.

We wander to the courtyard, where the old host of the hotel points out the spot on which Caruso, as a member of the same troupe or its ancestors, sang, when a youth, and then, in all probability, passed the hat. Who knows—perhaps some of the very dancers we see to-night may someday sing over the footlights at the Metropolitan and bring down a golden rain. Ah! that is the dream of every Neapolitan street singer.

The enchanting beauty of Sorrento will lead you to Amalfi over that perilous mountain drive with precipitous cliffs, leading down upon the emerald sea. The scar of a recent landslide almost makes you wish that you had not taken the chance, but the unforgettable charm of this, the loveliest road in the world, tells you that you would never have forgiven yourself if you had not come. Your only consolation is in the habit of your driver of blowing his horn on any and all occasions. The Italian chauffeurs drive with one hand upon the horn and the other upon your nervous system. City traffic on a busy day in Rome or Milan sounds like a convention of tonic hands all tuning up at once. The only relief is Venice, which is at least safely insulated from automobiles.

You are overcome with the romance of that marvelous civilization of Amalfi and the picture-like dwelling perched upon the cliffs. Somehow you have the sensation that you have observed the scene before many times painted upon theater curtains but never believed that there could be such a land in reality. At Amalfi you will not fail to climb the gorgeous ravine to the still lovelier Ravello. There you will visit the enchantingly beautiful gardens of the rambling palace of the Rucellai family—the living ruins of untold romances. Great poets and musicians have, for centuries, sought this inspiring spot, surrounding a Moorish palace overlooking the Mediterranean in the far distance. Was my scene ever more colorful, more thrillingly beautiful? There you dream while you listen to the battle of a score of bellies in the deep valley below, lecherous confiding against each other to proclaim the *Angels Hour*. We do not wonder that Giotto came here from frozen Scandinavia to find warmth in this irresistible scene. Nor do we wonder that Richard Wagner had conjured a Paradise in his imagination when he wrote "Parsifal," here exclaimed, "At last I have found my King's Magic Garden."

SELF-TEST QUESTIONS ON MR. COOKE'S ARTICLE

1. What is the advantage of the linear pedal marking?
2. What are the four favorite songs of Naples?
3. For what purposes were male schools in Naples first originated?
4. In what ways, aside from music, was Caruso gifted?
5. Give a brief pen picture of Amalfi.

For July, our readers may look forward to "The Glory That Was Rome"; and, for August, "Florence, the City of Flowers." Other articles in this series will be announced later. The policy of The Etude Music Magazine is to make the summer numbers especially eventful; because we know that many of our most active readers count upon these months for particular reading, study and preparation for the important work of the coming season.

How to Study the Encore Song

By JOHN BARNES WELLS
Distinguished Singer and Composer

John Barnes Wells was born in Ashley, near Wilkes-Barre, Pennsylvania. His early musical training was obtained in the choir of one of the leading churches of his community. His father was the choir master. After lessons with various other teachers he went to the Syracuse University where he studied the musical course at this famous institution. In New York he studied voice with John Dennis Mehan. For many years he was a highly paid church singer in leading congregations in the east. He entered the concert field thereafter and has since become one of the most undoubted recital and oratorio tenors of our day.

Mr. Wells is fortunate in having not only a splendid vocal training but also a thorough training in composition. This, together with a broad experience in the vocal field, enabled him to become a composer, and several of his works have proven enormously successful. He has devoted a great deal of time to what is known as the encore song. There are numerous delightful compositions in this class from his pen.



JOHN BARNES WELLS

WHY THE encore?

There are, of course, scores of singers who affect a detestation of the encore song. "Why," they say, "should a singer be expected to tag on another composition after he has already completed what is supposed to be a masterpiece?"

For answer, one can only reflect upon the immortal words of Oliver Twist, "I want more!" It is, however, when one is most pleased, to want just another little taste. An artist sometimes fails to realize that his efforts are most appreciated when the emotional interest of the audience is raised to a very high level. He approaches what he is inclined to call a "cold audience." (He makes an initial essay. If his personality, as his art and his voice and the work which he is interpreting has the vitality to take the group of people before whom he is appearing and raise that group to a higher musical emotional and human state, he has accomplished something that he has longed to do.)

Dispersing That Vague Impression

WHEN THE group has been raised to this state he hopes progressively through his program to keep up sustained interest and achieve at the end something which will send the audience home with more than an indefinite reflection of his art and his personality. In this field the encore song often provides the light which brings out the shadows in bolder relief.

The proper use of the encore song is something which demands far more than superficial thought. The greatest artists before the public today give more attention to their encores than they do to the regular numbers upon the program.

Let us say, for instance, that one is singing such a song as *Die Allmacht* of Schubert. Where is a work of more sombre grandeur? It has great power and rich and beautiful coloring. Its singing dynamic force is felt to the utmost by the audience. Properly sung, it never fails to make a deep impression. Now it would be perfectly possible for an inferior singer to employ an encore after this song which would destroy the gorgeous effect intended by Schubert.

For instance, let us suppose that the artist used such a song as *Dirieland*. Now there is no objection to *Dirieland*. There are times when this song might be used as an encore with tremendous effect. In fact, I have seen it used many times in a way in which, in popular parlance, it "threw down the house," but it would be little short of artistic murder to use it after Schubert's *Die Allmacht*. Notwithstanding this, it is often difficult to go to a concert and not hear the encore song. It is, however, when one is most pleased, to want just another little taste. An artist sometimes fails to realize that his efforts are most appreciated when the emotional interest of the audience is raised to a very high level. He approaches what he is inclined to call a "cold audience." (He makes an initial essay. If his personality, as his art and his voice and the work which he is interpreting has the vitality to take the group of people before whom he is appearing and raise that group to a higher musical emotional and human state, he has accomplished something that he has longed to do.)

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The Piquant Point

IT IS HIGHLY desirable that there should be special encore songs. These songs should be cumulative, that is, their interests should develop as they near the end. If there are songs with a witty point that point should be in the last line so that it may be delivered in piquant fashion by the singer. I have heard many recitals where the real "bits" of the program, that is, the parts which the audience seem to appreciate the most, were the encore songs. They submitted to the classical number in order to get the tidbits. Some encore songs are veritable masterpieces. These are appreciated by the cognoscenti. But usually those that are most liked are the simple ones.

Of course it is a mistake to have too many songs that are purely humorous used as encores. It is better to sandwich in such classics as one can readily find in Schumann, such as the *Widmung*, *Der Nussbaum* and such selections as *Frau! Es hat die rose sich geküsst*, *Greg's Swan* and MacDowell's *The Drowsy Eyes*.

Certain encores gain an enormous currency. Such a song as the *Old Folks at Home*, *Annie Laurie* and *The Last Rose of Summer* have been used so many times that it is a matter of audacity for any body to attempt to sing them or use them as encores—except artists that have been very widely accepted, and are in the "supreme" class. They invite odious comparisons. It is far better to use such songs as *Duna*, *By the Waters of Minnetonka* or *Dream Port*.

Delving into Songs

IT HAS ALWAYS seemed to me that in the making of recital programs there has been a great deal of neglect on the

part of the singer in delving into the folklore literature. Foster wrote a vast number of airs, as have the other folksong writers of his type. They have not had the currency because they have not been well sung, but they all have inherent beauty and many of them deserve wide reprints.

Two or three songs are often the maximum number of encore songs chosen by singers. They should know dozens and prescribe them for particular occasions. Sometimes the encore song will save the day. One time when I was singing in a large army in an eastern city I chose as an encore song something which proved extremely humorous at that moment. The song is called *The Owl* and the story tells of the owl who, when he goes a-wooing, calls *too-wet-to-woo*. One night when he went out he discovered before he left his nest that it was streaming rain, so his song changed to *too-wet-to-woo*. A terrific rain storm was impending and, just at the right moment, it commenced to pour, with the line *too-wet-to-woo*. The audience was brought to tears of laughter and changed what might have been a very disagreeable situation into a pleasant one.

There are scores of excellent encore songs but as I have said before one should not content oneself with knowing just a few but should know a large number and have them ready at instant call. They are one of the most important artistic tools of the practical hard-working public singer. Special study upon encore songs will always repay one for the effort.

SELF-TEST QUESTIONS ON MR. WELLS' ARTICLE

1. What, concisely, should the encore song accomplish?
2. How should the ending of special encore songs be characterized?
3. Why is it unwise to use such a song as "Annie Laurie" as an encore?
4. From what source may a large number of encore songs be derived?

The Secret of Extracting Tone Color From the Piano

By ERNEST R. KROEGER

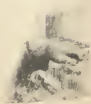
Noted American Composer, Pianist and Teacher



BEETHOVEN AND GOETHE

Fourth in a Series of Masterly Etchings by Nam Bauer, presented for the first time in America, by The Etude Music Magazine.

THE BOND between Beethoven and Goethe was one of rich artistic understanding. Goethe's long life of eighty-two (1749-1832) encompassed that of Beethoven (1770-1827). The most of Beethoven's songs were written to words by Goethe. The composer's greatest contribution to the poet, however, was his music to Goethe's "Egmont." Both men were individuals of powerful romantic feelings; and at the same time both possessed pronounced philosophical tendencies. They were the giants of that unequalled creative period in Teutonic history, which was to mean so much to all the world.



CONSIDERABLE EXPERIENCE with pupils who claimed to have been taught the weight system of piano playing has constrained me to inquire, "Do the majority of these pupils know what weight playing really is?" In fact, it might be asked, "Did their teachers know what is meant by weight playing?" It is so easy to take up a shibboleth to launch a war cry. But, "Does it mean anything?"

What is weight touch? It is a concentration of power at a given point. Every muscle, not necessary at this point, must be relaxed. For instance, in the ordinary five-finger exercise, which is to follow, the thumb of the right hand is first employed in the attack on Middle C. Enough power must be used for the thumb to strike the key with sufficient weight to depress it immediately to the key-bed. Every other finger of the hand must be relaxed.

When the second finger follows with the next key, the weight first given to the thumb is transferred to it. As the second finger descends, the thumb ascends. When the thumb ascends it is not to be jerked up or pulled up. It should follow as the natural reaction to the descent of the second finger. Only in this way will it ascend without tension. When the second finger descends, all the weight previously centered in the thumb is removed from it. The same principle must be carried out when the second finger passes to the third, the third to the fourth, the fourth to the fifth.

Ex. 1 Right Hand Largo a b e d e

(a) Firm attack; weight on the thumb; remaining fingers relaxed.

(b) Weight transferred from the thumb to the second finger; remaining fingers relaxed.

(c) Weight transferred from the second to the third finger; remaining fingers relaxed.

(d) Weight transferred from the third to the fourth finger; remaining fingers relaxed.

(e) Weight transferred from the fourth to the fifth finger; remaining fingers relaxed.

We now are ready for the left hand.

Ex. 2 Left Hand Largo a b e d e

(a) Firm attack; weight on the fifth finger; remaining fingers relaxed.

(b) Weight transferred from the fifth to the fourth finger; remaining fingers relaxed.

(c) Weight transferred from the fourth to the third finger; remaining fingers relaxed.

(d) Weight transferred from the third to the second finger; remaining fingers relaxed.

(e) Weight transferred from the second finger to the thumb; remaining fingers relaxed.

Either of these exercises may be practiced with the notes moving in the direc-

tion opposite to that given; in which case the plan is identical, with movements reversed.

When the left hand is practiced the fifth finger begins on C an octave below that used by the right hand. This is naturally not so strong a finger as the thumb of the right hand. Care must be taken that it is not used with a punch, a push or a shove. The weight of the finger itself must cause the key to go to the bottom of the dip of the key. The remaining fingers follow in a manner similar to that of those of the right hand.

Analogy to Walking

WALKING illustrates the principle of the "transference of weight." When the right foot is used, all the weight of the body is placed upon it. When the left foot follows, the weight is taken off the right foot and transferred to the left. There should be no tension or rigidity in the body.

If the common arpeggio is practiced, a gentle swinging or rocking movement is employed. The hand should not be held in a taut or immovable position.

Ex. 3 Right Hand Largo a b e d e

(a) The thumb of the right hand falling with its weight on C; the remaining fingers relaxed.

(b) Weight transferred to the second finger; the thumb moves to a position just under the second finger; the wrist turns a little outward.

(c) Weight transferred from the second to the third finger; thumb moves to a position directly under the third finger; wrist bends farther outward.

(d) Weight transferred to the thumb as it falls on C; wrist bends distinctly outward. In returning the fingers prepare to cross over the thumb.

The left hand, descending, corresponds in its motions to the right hand when ascending.

Ex. 4 Left Hand Largo a b e d e

(a) The thumb of the left hand falling with its weight on C; the other fingers relaxed.

(b) Weight transferred to the second finger; thumb takes position under the second finger; wrist bends outward.

(c) Weight transferred to the fourth finger; thumb takes position under the fourth finger; wrist bends outward.

(d) Weight transferred from the fourth finger to the thumb; other fingers relaxed; wrist bends outward.

The wider the interval of the arpeggio, the more rotary motion must be used. For example, in the *Etude* No. 10, Opus 10, No. 1, by Chopin, the thumb strikes C firmly; the second finger follows on G and the third finger on C, so that when the fifth finger strikes E the thumb is over the key C (an octave from the first key), which it strikes with no thump or knock.

Ex. 5 Right Hand a b e d e

In the course of the progression the thumb moves towards its goal after the initial attack. The accent comes on the fifth finger, and the legato must be perfect.

In order to accomplish this smoothly the wrist is elevated considerably. Strong advocates of the rotary principle believe that a trill or any form of legato should be played with a rocking motion. The

writer does not agree with this. The body should not sway from side to side unnecessarily, when one foot follows the other in walking. This principle is, of course, a reaction from those methods published during the past generation, when fingers were mainly considered and the arms mentioned but little if at all.

The Great Goal

WHAT IS the great thing to be desired? It is to obtain the greatest possible results with the least possible expenditure of energy. Any motions of arms or body which distract the listener and cause his attention to be drawn to these motions, instead of to the pianist's interpretation of the composition in hand, are to be discouraged.

Look at three great artists whose reputations are unquestioned: Godowsky, Hofmann and Rachmaninoff. Notice how quietly they sit. There are no unnecessary movements. Everything is done with a minimum of motion. They realize that the mission of the pianist is to convey to an audience the message of the composer. This is as it should be. When the artist renders Beethoven's *Sonata Appassionata*, his aim should be to adhere as closely as possible to the spirit of Beethoven, and not to display such eccentricities or idiosyncrasies as he may happen to possess.

The Key Attack

IN REGARD TO the "attack" of the key when producing a tone, the lack of freedom or of resilience, found in the playing of most students, is all too noticeable. The fact is that too few "methods" pay sufficient attention to the vertical motion of the wrist or arm. Also, too few teachers instruct their pupils in proper "attack." Notice the great pianists and see how freely their arms are used. Such artists as Paderewski, Bauer and Lhevinne sometimes raise their arms eight or ten inches above the keys. But many inferior pianists approach the keys with scarcely any perceptible raising of the wrists or arm. The result is that their dynamics are monotonous. Their playing has no color or variety.

When students, whose attack is dull and lacking in quality, come to the writer, he gives them exercises of the following nature. The right arm is raised about a foot from the lap, completely relaxed, and then allowed to fall entirely of its own weight. This is repeated ten or twelve times. The left arm is similarly treated. Then the two arms are given practice in falling together.

The next thing is to approach the keys in the same manner. Let the arm fall to the lap; raise it; then let it fall to the keyboard, striking Middle C with the third finger.

Ex. 6 Right Hand Arm falls third finger strikes key; Five times Arm falls on lap. Arm falls on lap.

Do this about fifteen times. Exercise the left arm in the same manner, an octave lower on the keyboard. Then try the two together.

Now experiment with thirds instead of

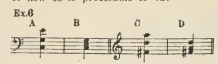


ERNEST R. KROEGER

Getting Back into "Form"
WHEN, after enforced remission of practice, habitual work is resumed, you will encounter extra difficulty accomplishing what, before the break, was quite easy—it did not tire you then, but it does now. Do not let this deter you. It is dear old Nature asserting herself, and your business is to battle with her, and to overcome her resistance. It is quite usual for a feeling of weakness and reluctance to creep into the fingers on such occasions, and to continue to hamper them for the first ten or fifteen minutes; but do not let this alarm you or induce you to stop. It is remarkable how soon the former facility returns by persistent and increased effort. Five to ten minutes more will work the miracle. This, of course, does not apply to cases of long interruption; for culpable guiltiness of such remissions I cannot prescribe.

One of the most noticeable differences between modern pianoforte music and that of the older masters is the wider expansion of chords, and the consequent post-Chopin works. He was, if not the first, certainly

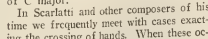
among the earliest to set the example of *spread harmonies*; and since his day we have all learned how much more elegant and pianistic Ex. 6a sounds than does 6b, or how 6c is preferable to 6d:



If the hands cannot grasp these stretches, even with the aid of the arpeggio touch (and the hands of many an adult and of many children are so bawdy), it is advisable to reduce the span by sacrificing a note rather than to risk the peril of smudging the harmony. When this recourse has been decided upon, it is the lowest note in the right hand that will have to go, so that neither summit nor foundation shall be omitted. It is but a poor substitute, but, on occasion, may bring an otherwise impossible feat within the means of a small-handed player.

In this connection it is well to remember the old rule which teaches that the interval of the Third in harmony is so penetrating

and determining that one sounding of it counterbalances a multiplication of others. Thus:



with only one E against several Keynotes and Fifths, suffices to establish the chord of C major. In Scarlatti and other composers of his time we frequently meet with cases exacting the crossing of hands. When these occur it is always best for the moving hand to cross over the stationary one, not under; right over left, or vice versa. If it is a single note that is wanted, the middle finger is *invariably* the one to be used, and "wrist staccato" should be employed. Liszt's well-known "Etude in D-flat" presents a remarkable instance of exceptional fingering, at the point where each hand alternately has to tap the two keys

Chord Conversion for Small Hands

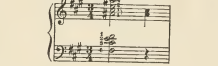
By HERMAN HOLZMAN

STUDENTS with small hands are ever threatened with a musical disaster in executing large, extended chords. To them such a notation is a detriment. It will always be a stumbling-block in the road to progress. Therefore it demands attention, correction and a remedy.

A natural error, in the rendering of chords, is for a pause to be inserted while the fingers are being correctly placed; even then they are placed at the cost of strain and exertion. A fear in the student's mind of playing the selection incorrectly causes the elimination of that composition from his library, to avoid future humiliation.

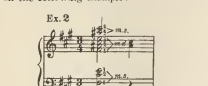
Let me take, for example, a chord from Chopin's *Prelude*, Op. 28, No. 7, which, regardless of patient practice and study,

cannot be played at the first stroke of the hand, if the hand is small. The following example is typical and characteristic of many chords in Chopin's *Prelude*:



In playing this chord the pupil will probably be forced to repeat one or more notes in the stretching before the entire chord is finally played. The result causes unpleasant sounds with a "stuttering of

the hand." A solution may be arrived at through the process of conversion. Conversion is the changing of the notes being held from one hand to the other. In the following example:



the left hand crosses the right and strikes the A2 and C. This is not intended to be a revision of the works of Chopin or a simplification that necessitates a great deal of time to allow for striking a chord with less exertion and repetition.

In Ex. 1 the first finger is used for both the A2 and C2. Such fingering is most usually found where the first finger is employed for two notes adjacent to each other.

The fingering used in Ex. 2, although violating the theme's tendency to remain itself by adding color through its arpeggiated (in harp style).

Of course, this bit of advice can apply only to such chords as are in immediate contact with one another. Two chords that are distant the change is not at all practical.

hand, counting in the spaces between.

All this takes much longer to describe than it does to show, with the two hands of the student stretched before the face, palms inward, as mentioned above. The alphabetical sequence of the notes is, however, preserved, and the two staves taught *at once* after the manner of an object-lesson, the five fingers of each hand corresponding to the upper and lower staves, with the Middle C line and its spaces beneath and above.

Getting Acquainted with the Keyboard

By DAVID ORRIS SMITH

BEFORE being acquainted with the middle of the keyboard is a simple process compared with learning to feel at home in the upper and lower ends.

It is the custom to practice scales only on the middle part of the keyboard. They should be begun at the left-hand end, and be played to the right-hand end, forward and backward, over and over. When practicing pieces it is often well to play the piece in all the octaves, from the lowest to the highest.

This is a great help in getting acquainted with the keyboard.

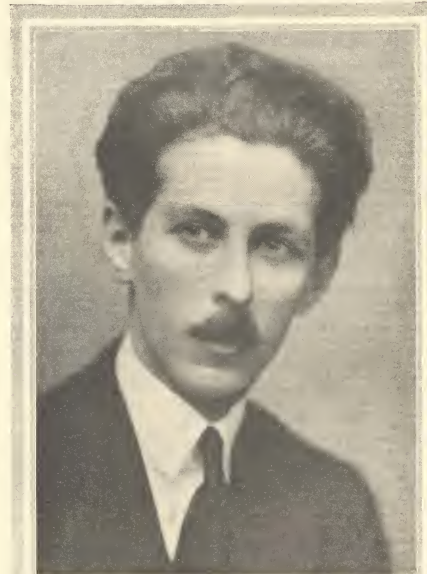
Practicing Away from the Piano

An Interview with the Eminent Pianist

E. ROBERT SCHMITZ

Secured for the Etude Magazine

By CHARLES B. MACKLIN



"The whole scientific side of music rests upon the scale. A knowledge of the scales is the irreducible minimum in the way of mental equipment."

"When I practice, my chief mental function is listening. One of the most essential prerequisites of mental practice is the ability to 'carry the keyboard in the head.'"

E. ROBERT SCHMITZ

E. Robert Schmitz was born in Paris, in 1889. At the age of fourteen he was giving public concerts on both the violin and piano and later studied both these instruments at the Paris Conservatoire. After giving up the violin, he graduated with the first prize in piano playing, in 1910. Following successful tours of Europe, he organized an orchestra of sixty men, forty-five of whom were prize winners of the Conservatoire. He came to America first in 1919 and by his visits has won a distinguished position as pianist, teacher and lecturer. He was the soloist for John Alden Carpenter's "Concerto for Piano and Orchestra" when it had its premiere performance by the Boston Symphony Orchestra.

a scientific point of view, this is a backward process. It is, as I say, easier at first to learn to do by doing. But if one will really learn to concentrate it is finally more profitable to work under conscious mental control. One must at least support the physical work with a great deal of mental exercise. Indeed, mere physical work, without this support, is almost certain to be valueless.

The Mental "Movie"

INSTEAD of the grind on the keyboard, over and over again, on difficult passages, there should be a continuous polishing and clarification of mental impressions. Here are so many white keys and so many black keys. The hand will be at such an angle here, at such another angle there. The essential point of the fingering scheme is to put the thumb on this key and the fourth finger on that. Going over passages in this detailed way one can see mentally the keyboard and one's own hands playing on it. Here the flexor muscles will drive us into the concentration, one learns to do by doing. But we must not forget that this is because we have trained the outward senses for more than the inward and that, from

"TRAVELLING continuously from one concert to another, living in trains and hotels, how do you manage to keep your mind clear? This is the question frequently asked by interested students and other musicians. As this is a matter, in the first place, which calls for a good deal of thought, and as the answer may be of general interest, I propose talking about the way in which I keep up my playing and, I hope, improve it. My plan, in two words, is this: I think."

During September I do really concentrated practice. Besides this, during the summer session in Colorado, I sometimes get an hour or two in the evening; but, for really concentrated practice, I can allow myself but one month out of the year.

Any movement which we may be sure of making, whenever we go to the piano, is held in the mind by the clearest possible impression of what steps are necessary. Moreover, not until we acquire that exact mental vision can we depend upon doing any one act.

Which comes first? Which is the parent? The vision or the action?

Do not mist of us, as young students, find repeated instances in which we prac-

tice a movement over a long period, apparently getting no nearer to the accomplishment of the task, and then, one day, while thinking the matter over, suddenly obtain the clearest conception of what we want to do and go right to the piano and do it? I have found this to be the case with so many students that I am convinced it is waste of time to work at the keyboard before the problem of technic has been worked out in the mind. When we

have sufficiently developed the art and science of concentration, we find that getting an absolute mental vision of the inner mechanism of a physical movement is equivalent to performing that movement. In the first stages, especially with the student who is unaccustomed to mental concentration, one learns to do by doing. But we must not forget that this is because we have trained the outward senses for more than the inward and that, from

Memorizing Notes on Staves

By DR. ANNIE W. PATTERSON

A Guiding Hand

THE FOLLOWING plan, suggested by the famous "Guidonian Hand" of old—might perhaps be commended, at least as being worthy of a trial. First, the pupil is informed that the musical alphabet makes use of only the first seven letters, A to G inclusive, these being repeated over the entire compass of musical sounds.

The double ladder, or Great Staff, may then be shown in notation, with the "imaginary" line for Middle C coming between the upper and lower series of five lines. Then the learner might be asked to hold his or her hands out at a convenient distance, palms turned inward towards the face. The left hand will hold this, be supposed to represent the bass staff, and the right hand the treble staff, each finger standing for a line with spaces in between. A slight gap should be preserved between the two "treble fingers" of the hands, this being allotted to the place occupied by "Middle C" (which may be shown on the piano/forte keyboard), and the space above and beneath it.

The "Two Hands Staff"

THEN THE NOTES that fall on the Great Staff, this pictorially represented, may be named right off as fol-

lows, on the fingers, starting with first line in bass, the left-hand thumb (or first finger) being assumed to represent this G. The calculation upwards is then an easy matter. The space between this left-hand thumb (representing Bass G line) and index finger (figured second finger) stands for A (on first space, bass staff); the index finger itself follows in alphabetical sequence as B; the space between the index and middle fingers may be named C; the middle finger D (as standing for third line), and so on, until G is reached again, when the musical alphabet once more starts at A (on the little finger, still of left hand). The spaces up the lower hand, which completely represents the bass staff, the fingers, in the order given, representing the lower staff's five lines and four spaces.

Extending the Compass

REMEMBERING about the imaginary line between the two "treble fingers" falls middle C, we may then ask the pupil to think of B coming on the space beneath and D on the space above this alphabet. E (first line, treble staff) may be represented to the mind by the little finger of the right hand; F, G, A, B, by the remaining four fingers of this

make an immediate appeal.

consciously, an accurate vision of what is to take place.

Even technical drill may be done in this way. Because it is so highly concentrated, it is highly efficacious, and little of it is required. Indeed, personally, I do not find the usual technical drill any longer necessary.

When I do practice, my chief mental function is listening. During my long periods of more or less enforced solitude coincident upon travel, I mentally gauge the dynamic, melodic and harmonic evolution of the composition and gain the most intense mental conception of the means for its performance. Then, at the piano I try out these impressions to discover whether or not they sound as I thought they would and whether or not the effects produced are the outcome of the same physical processes I had imagined. The actual practice is almost entirely interpretative, and, in a sense, experimental.

I may try one passage in many different ways, in order to decide which effect I like best and which is in closest accord with what I believe to be the thought of the composer. Having determined this, it remains to find the simplest way of producing this effect. This, of course, is determined by further analysis of the separate movements.

Practice at the Piano

IF, FROM the foregoing, the average student should call the teacher to his aid, not practice at the piano or that he can instantly or entirely at any time substitute mental practice for physical practice—the object of this article will be defeated.

As regards practice, the chief ideas are: 1. Careful planning of all movements, the planning based upon exact information, which, at first, will be confined only to the general or principal types of movements.

2. Close mental concentration on these movements, brought by repetition to such a degree of clarity that there exists practically an absolute mental vision of all that is to be done.

Regarding interpretation, we begin with the same process, that is:

1. Careful planning of effects in advance, based upon broad foundation of general and specific information as to tradition and as to the character of both composer and composition.

2. The selecting of that effect most likely to be in keeping with the thought and character of the composer. This selection is made possible by artistic instinct, taste and experience.)

3. The determining of the best and simplest way of producing this effect.

Self-Searchers

THE STUDENT who wishes to profit by these ideas should ask himself some such questions as the following, in order to take stock of his mental equipment and to determine the contents of his own information department:

Do I know what sound I want to produce?

Do I know exactly what movement I should make to produce this sound?

Do I know what muscles and what processes are involved?

Do I know this clearly enough to describe it?

Can I write a description of this movement, showing muscles and processes involved, which would be intelligible to the average student?

Can I concentrate so intensely as to create in my mind a clear picture of the thing being done?

The average student will be compelled to answer most of these questions in the negative. Therefore he must needs to a good deal of preliminary work before he will be able to put this plan into practice.

He should begin this preliminary work by attempting to supply such information as may be lacking. The information as to muscles and nerves he can come by most surely by studying charts of them. Any doctor can tell him how he may obtain these charts and give him some idea as to muscular and nervous processes. Meanwhile he must continue his practice at the keyboard.

For developing the ability to concentrate and to create clear mental impressions, no exercise is comparable to writing. When you think you are fairly clear about a certain matter, try to write a description, definition or discussion of it. You will be surprised at first and perhaps discouraged to notice how cloudy that clear surface will become the moment you try to put pen to paper. As soon as you begin to grasp the thought firmly enough to clothe it in words, it eludes you.

Writing your ideas gives excellent practice in three valuable departments: clear thinking, clear speaking and expression of thought. It is amazing how the search for the right word clarifies your own idea about the matter. Do not be satisfied with your first definition. Try it on a student to whom the matter is more or less unfamiliar and note the kindly, but blank expression on his face—kindly, as being willing to humor you, blank, as having at best a dim idea of what you are talking about. Remember that if you are compelled to explain a direction, it is useless one. Remember, too, that there is a way to make this thing clear and that, when you have found words to make it

clear to another, you will have made it a thousand times clearer to yourself.

Self-Help the Only Help

IN ALL such work, no teacher can be of as much value to the student as he can be to himself. He is really bent upon a voyage of discovery and that is the only way he knows. What others tell him he self he knows. What others tell him he self he knows. What others tell him he self he knows.

Let the student continue to practice at the keyboard. But let him add to his practice an increasingly sharp observation as to exactly what and exactly how he is doing. Let him observe carefully as to muscles, nerves and processes, as to every branch of the science of music, as to emotional and spiritual content, as to his own mental machinery and the machinery of the instrument. Let him add also an attempt at mental practice and be neither surprised nor discouraged if his first experiments bring no results. For the faculty of clear and close thinking does not spring full-grown in the individual, any more than the ability to read Chopin Etudes at sight flows instantly upon the learning of the names of the notes.

One of the most essential prerequisites of mental practice is the ability to carry the keyboard "in the head." This is greatly simplified if one have to begin with a thorough knowledge of every major and minor key in both scale and arpeggio form. Indeed, there is hardly any other basis for a dependable music memory; and we are assuming that ultimately the student is going to practice studies and pieces, as well as technical drill, away from the piano.

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THE ETUDE

knowledge who memorize music; but such exercises prove nothing. Because of an unusually comprehensive ear and unusual co-ordination of ear and finger, or an unusual visual retention, they are able to play a good deal from memory. But these faculties are treacherous at best; to depend upon them alone, unsupported by thorough theoretical knowledge, is a task which no real musician would attempt.

I stress especially the point of memory, because close concentration upon passage work rests upon the ability to keep the whole thing in mind—notes, time, dynamics, emotion, muscles, nerves, processes. The very basis of mental concentration is complete independence of all physical aids. All must be stamped upon the mind with indelible clarity.

Thus we see that, even to begin upon this sort of work, one's information must include, as a minimum, a thorough knowledge of scales and arpeggios, a good working knowledge of harmonic analysis and of form, and, on the physical side, a knowledge of the anatomy of hand and forearm and of the processes and principles of movement, as well as of the elementary laws of physics governing weight properties and of mechanics concerning levers.

Clearly, the more comprehensive the knowledge of such matters and the larger the equipment, the better the results. Above all stands clear thought and the facility of holding clear thought for long periods.

The final point is that this is not only the basis of this particular plan of work. It is the basis of all sound musicianship. All sensible educators would object strenuously to having these principles of sound regarded as a "method." They are nothing of the kind. The superimposing of standardized methods precludes the possibility of individual thought. The development of the ability to make one's own application of these principles, he will not achieve his end.

SELF-HELP QUESTIONS ON MR. MACKLIN'S ARTICLE

1. What is meant by "vision precedes action"?
2. In practicing, what mental activity should have most prominence?
3. Name two indispensable processes involved in practicing the piano.
4. Write a short description of the movements called for in playing the scale of C-major.
5. Why is the expression of thought necessary for clear thinking?

True, there are those without theoretical

flash and bone. Practice exercises of this kind:

Re. 2.

not "with quiet hand," as the older books all direct, but allowing the hand to move as much as it pleases and the wrist to execute a sort of revolving motion. Be sure, however, that the keys which are to be held down are held down with the left. Do not let them rise at all until the proper time. If, this properly attended to, one should be able to play the "widdle" of the waltz, becoming exaggeratedly grotesque, while the hand and fifth fingers acquire a freedom and strength never known before.

THE ETUDE

Aids to Musicianship

Scientific Principles a Necessity for Perfection in Art

By MRS. NOAH BRANDT

AUTHOR OF "SCIENCE IN MODERN PIANOFORTE PLAYING"

IT IS JUST to demand that one who advances a theory shall prove it in practice; therefore, he who intelligently demonstrates his theories by infallible results, in the performances both of himself and of his students, is entitled to advance his ideas and to form his own method. Perfection in any line of endeavor must be scientifically accomplished, as no true science can ever fail.

One may not properly comprehend or scientifically apply technical and total problems; but owing to inability in this respect, no person may assume that an infallible principle could ever be anything but scientific.

Technic and tone, comprehended and scientifically applied, command instant and respectful attention. Applied to any technical or total problem, response is immediate. It is so rapid and positive as to excite admiration in students, stimulating faculty to greater efforts. Nothing is so disheartening as a daily haphazard grind year after year without any appreciable results. This is needless, as there is a perfect principle for piano-playing as positive as for the violin or any other string instrument.

The Missing Quality

ONE OF THE ESSENTIALS gravely lacking in present day piano-playing is the ability to draw long singing tones from the keyboard.

The modern grand piano is constructed scientifically, satisfying even the hypercritical; therefore inability to produce a tone of superlative beauty is due to lack of scientific application and intelligence in the use of the instrument. Short, brittle tones are an impossibility if relaxation and weight are properly applied. Every note will sing long, producing a scale of purity and equality in legato and staccato. The rules for length of tone are many, a few of which are mentioned below:

1. Complete relaxation of the body, arms and shoulders. They must be free from the slightest contraction.
2. Fingers trained play always in conjunction with the triceps muscle. They must be enabled to bear the weight of the hand, each one independent of the other. Fingers and wrist must be freed from stiffness.
3. The first, fourth and fifth fingers require rigid discipline but acquire unequalled strength if aided by this unerring principle.
4. Muscular development at the wrist and forearm prevents weariness, aiding endurance immensely for finger passages.
5. A fine singing quality of tone is acquired, by allowing the triceps muscle perfect freedom to act in conjunction with the finger tips. Any contraction at the elbow or wrist immediately cuts off the resonant quality.

Forearm Development

NO AMOUNT of finger practice will develop the forearm, however; therefore, as the wrist and forearm must be highly developed, to produce a lovely, sympathetic quality of tone, never neglect the wrist. An hour daily is not too long for this, but one should practice ten minutes daily, increasing the time as the muscles develop. With correct application, development is continuous, with the muscles assuming huge proportions.

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5. A fine singing quality of tone is acquired, by allowing the triceps muscle perfect freedom to act in conjunction with the finger tips. Any contraction at the elbow or wrist immediately cuts off the resonant quality.

One may not properly comprehend or scientifically apply technical and total problems; but owing to inability in this respect, no person may assume that an infallible principle could ever be anything but scientific.

Technic and tone, comprehended and scientifically applied, command instant and respectful attention. Applied to any technical or total problem, response is immediate. It is so rapid and positive as to excite admiration in students, stimulating faculty to greater efforts. Nothing is so disheartening as a daily haphazard grind year after year without any appreciable results. This is needless, as there is a perfect principle for piano-playing as positive as for the violin or any other string instrument.

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The modern grand piano is constructed scientifically, satisfying even the hypercritical; therefore inability to produce a tone of superlative beauty is due to lack of scientific application and intelligence in the use of the instrument. Short, brittle tones are an impossibility if relaxation and weight are properly applied. Every note will sing long, producing a scale of purity and equality in legato and staccato. The rules for length of tone are many, a few of which are mentioned below:

1. Complete relaxation of the body, arms and shoulders. They must be free from the slightest contraction.
2. Fingers trained play always in conjunction with the triceps muscle. They must be enabled to bear the weight of the hand, each one independent of the other. Fingers and wrist must be freed from stiffness.
3. The first, fourth and fifth fingers require rigid discipline but acquire unequalled strength if aided by this unerring principle.
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Thorough Training Needed

WITHOUT TRAINING in perfect musicianship, the student fails to mature musically, as this inner spiritual development ripens only with a solid musical basis. A student may be ever so musical, yet his playing will be merely sickly sentimental, lacking in every essential quality, without proper grounding in all the rules of musicianship.

A few examples will serve to illustrate common errors in students from advanced grades:

The first example is Measure 50 of the *Adagio Cantabile* from the *Sonata in E-flat* by Haydn.



In an *Adagio Cantabile*, or any other slow movement, turns such as the foregoing are performed slowly with breadth and mature deliberation. This should not obscure the rhythm, which must be exact, or as the character of the music demands.

In the following passage from Mozart's *La Major Sonata*, many students play thirty-second for sixteenth notes, giving a flippant air to what should be a refined simple interpretation of a theme, fraught with meaning.

The sixteenth notes must receive their full value in both time and length of tone; otherwise musical intelligence would be lacking. The *portamento* marks must be observed, also full length should be given to the tone, before removal of the finger from the key. The rhythm should be clearly and delicately defined.

The following example from the *Rondo in G, Op. 51, No. 2*, by Beethoven is a good example for students in maintaining exact rhythm.

The entire page requires good musicianship; therefore the student should not rely on his ability to count each measure. He may count with mathematical exactitude, but the rhythm is not thereby defined, and the student is thereby prevented from its complete interpretation. Many students, however, recklessly play 32nd for 16th notes, race over turns which require mature deliberation, and disregard the nature, color, and variety of tone color, and without this important element in their training.

Observe now a short example from an entire page of staccato work in Liszt's *Sonata in B-minor*.



It is most interesting if properly brought out, but in many instances it is very poorly performed, regardless of the importance of a beautiful finger staccato touch.

The wrist and arm should be motionless. The fingers accomplish the work by playing directly from the knuckles, and they require no assistance whatever from the wrist. The pulsation from the triceps muscle is continuous, as without its use, a finger staccato, with full delicate touches would be impossible.

Every note will be exact, accompanying

the melody in the right hand with charm and grace. When the conditions are reversed, the right hand is played with the same finger staccato touch. This page, played legato, would be uninteresting to the verge of monotony, as its success is dependent upon the beauty of touch and charm of delivery.

Many instances of flagrant errors could be added to the list, but many of these would be avoided if the preparatory work had been built on a solid foundation.

SELF-TEST QUESTIONS ON MRS. BRANDT'S ARTICLE

1. By what means are long, singing tones attained?
2. Give four rules for acquiring sustained tones on the piano.
3. Outline a plan for developing the wrist.
4. What three principles should be early instilled in the student's mind?
5. What qualifications are required for correct interpretation of slow movements?

Accents

By GERTRUDE GREENHALGH WALKER

Proper accenting is necessary for the correct interpretation of a composition since phrasing and pedaling are dependent upon accents. The "rhythmic design" of a composition is of prime importance. The meter of the piece may be for instance, 3/4 but the design, 3/2. A splendid example of metrical and rhythmic accent is *Beautiful Isle*, by James Francis Cooke.



A very fine design for a student is to have the practice of a selection and then, with a lute, beat the counts beginning on whatever beat the design starts.

Can You Tell?

1. In what work did the famous song, *Angels Ever Bright and Fair*, appear?
2. What is a Polonaise?
3. Who was Stradivarius?
4. What are "Variations"?
5. What American composer wrote the familiar music of *Nearer, My God, to Thee*?
6. What is Rhythm?
7. Who wrote the great *Sonata Pathétique*?
8. What is meant by the Common Chord?
9. Who wrote well-known music to Longfellow's "Hiawatha"?
10. Name the properties of a tone.

TURN TO PAGE 486 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine material which may be used by a group of music friends. Teachers can keep a book of them for the benefit of early pupils or others who sit by the reception room reading table.

"What is creation? In a simple statement creation is doing something with intent. Doing something with intent requires a means appropriate to its fulfillment. Since every act employs the particular vocabulary appropriate to it, every different act is but a different arrangement or sequence of the units of its particular vocabulary. Every new dance is a different arrangement of the movements of the body in a different arrangement of times and places; every new sentence is a different arrangement of words; every story-book offers a different arrangement of characters, events, and scenes; every musical composition is a different arrangement of tones, harmonies, rhythmic patterns and time forms."—FREDERICK SCHLEIDER in *The Musician*.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

THE ETUDE herewith institutes a Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed THE ETUDE, "Department of Reproduced Music."

SINCE this column aims to facilitate the growth of the musical library in the home, questions relative to it or pertaining to recorded music will be gladly answered.

The first records to be brought to your attention are: *Quintette in F minor*, Brahms, Opus 34, played by Lener String Quartet and Olga Loser-Lebert (Columbia, Nos. 6735 to 6739), and *Symphony No. 2, in D major*, Brahms, Opus 73, One Friday Music, Inc., The New York Symphony Orchestra (Columbia, Nos. 6739 to 6743). Brahms stands for wholesome and expressive workmanship. His music is profound, serious and more suggestive of the master workman than of the poet. It is said that he imposed upon himself at an early age a severe study period which enabled him to acquire his firmness, purity and breadth of style.

Regarding this Daniel Gregory Mason in an essay on Brahms wrote, "The tones are stubborn material until one learns by hard work to make them transmit thoughts. Technique is in the musician what character is in the man. . . . Brahms' long apprenticeship was needed. . . . to teach him the deeper lesson that the part must be subordinated to the whole, or, in musical language, expression to beauty. . . . In his music, emotion is not content to be regulated by his dear friend, Wegeler. . . . I had a miserable life indeed. For the past two years I have completely avoided all society, for I cannot talk with my fellowmen. I am deaf." This tragic affliction depressed him greatly and was undoubtedly reflected in his work. He composed this well-known *Sonata* in 1799, the second movement of which may be said to embody the essence of his grief, although the first movement and the *Rondo* are surely infected with a spirit of hopeful gaiety. The excellent interpretation of this work by the Lener String Quartet presents a performance which has great catholicity in its appeal as well as emotional satisfaction. Mr. Damrosch's reading of the *Symphony* is orthodox rather than distinctive, but it is nevertheless commendable.

A Touch of Humor
by Saint-Saëns, reproduced by Georges Truc, Symphony Orchestra and Soloists (Columbia, Nos. 6738 to 6743), is a suite in which we find a rare thing in music—humor. As a work, it is largely self-explanatory. The composer's sense of humor is most keenly exemplified in such parts as *Kangaroo*, *Long-Eared Person*, *Fossils* and *Plankton*. The latter are the two human species which he includes in his menagerie. There are several ones of which is the famous melody of "The Swan."

Stabat Mater, *Que Marché*, Pergolesi, after Giovanni Pergolesi, sung by Giuseppe Danie, from *Stabat Mater*, and *Andante Cantabile*, from *Concerto in D major*, and *Cantata*, from *Concerto* by Tchaikovsky, are played by Albert Spindler (Brunswick,

No. 50100). Although Pergolesi lived only a brief span (1710-1736), he left some very beautiful music in the facile and melodic style of Eighteenth Century Italy. His opera buffa *La Serva Padrona* always recognized as a model to subsequent Italian composers. Like many composers he suffered from reboils and fits of depression. One Friday Music, Inc. shortly before his death that his music was too delicately beautiful to receive the approbation of the rabble. His *Stabat Mater* is almost beautiful in its pathetic beauty. Dying of a tension and over-eating malady, he completed the score of this fine five days prior to his untimely end. Danie, the Metropolitan Opera baritone, nobly sings the aria from this. It is coupled with an effective *Verdi* *Sonata in C minor*, *Pastorale* by Beethoven, Opus 13, played by Wilhelm Backhaus (Victor, Nos. 6771-6772) and *Seven Variations on a Theme from "The Magic Flute"* by Mozart-Bethoven, played by Casals and Cortot (Victor, Nos. 3047-3048).

As we have mentioned in our consideration of this record, the great Beethoven became afflicted with deafness, he endeavored to conceal it from his friends. In 1801, however, unable to keep the secret, he wrote to his friend, "I am deaf. . . . I had a miserable life indeed. For the past two years I have completely avoided all society, for I cannot talk with my fellowmen. I am deaf." This tragic affliction depressed him greatly and was undoubtedly reflected in his work. He composed this well-known *Sonata* in 1799, the second movement of which may be said to embody the essence of his grief, although the first movement and the *Rondo* are surely infected with a spirit of hopeful gaiety. The excellent interpretation of this work by the Lener String Quartet presents a performance which has great catholicity in its appeal as well as emotional satisfaction. Mr. Damrosch's reading of the *Symphony* is orthodox rather than distinctive, but it is nevertheless commendable.

That charming duet, *Bei Männern*, with its delicate grace, so expressive of Mozart's genius, has been already mentioned, namely, the *Viola da Braccio* and the *Viola da Gamba*. The first of these—the "viola da braccio"—was so named on account of the way in which it was held—in the manner of the modern violin and not according to that of the violoncello. The *Viola da Braccio* was really the forerunner of the modern violin, and in many respects it more or less closely resembled. In common with the other members of the violin family this instrument possessed six strings, tuned thus:

Next is presented *Festivals*, No. 2 of "Three Nocturnes," Debussy, played by Sokowski and Philadelphia Symphony Orchestra (Victor, No. 15139). There is a prismatic beauty, a facile dexterity and rhythmic impressionism in *Festivals*, the second of Debussy's "Three Nocturnes" for orchestra.

These nocturnes are intended to be decorative rather than dramatic, a picture of a visual with closed eyes. *Festivals* is an atmospheric pageant, a procession passing festive gaiety, with movement, color, rhythm and light. It is almost too abstract for written description but the play (Continued on Page 477)

THE Italian term "Viola" possesses a double meaning. To-day, in a particular sense, it denotes the tenor violin, formerly called the alto. This is the third member of the string quartet and the largest representative of those members of the violin family which are supported by the arm and bowed horizontally. With this particular meaning of the term "viola" the present article does not deal. Instead it will give consideration to the older and more general meaning of the expression, namely, the Italian term for a viola. Its object is to show to many different types of viola the name "Viola" has actually been applied.

Into a detailed description of old viola I will surely not be necessary for the reader just here. It should be sufficient to remind ourselves that these instruments were the precursors of the violin family from which they differed in many respects, not only as regards their possession of flat backs, frequently fretted finger boards, "C" or semicircular shaped holes, solid bridges, smaller tone, and, to us, curious tunings—in 4ths and 3rds instead of in 5ths. Again, as is well known, the violas were made in about four sizes, namely, the Treble or Discant, the Tenor (*Viola da braccio*), the Bass (*Viola da gamba*), and the Double Bass (*Viola da gamba*), our modern double bass, with its flat back, peculiar bowing and unusual tuning in 4ths, being the only member of the violin family which has been admitted to that of the violin.

Invented in the fifteenth century, by the middle of the eighteenth the violas were practically superseded by the violin trios. Each of these latter, however, the violin, the violoncello and the violone (the little violone) retained some of the best features of its predecessors although, in other respects, it exhibited wide departures from them. Of the treble violas the modifications were few, but from the original tenor and bass violas numerous varieties were evolved. Some of these enjoyed great popularity in their day, but, unfortunately, all of them seemed destined to endure only for an age, not for all time.

Viola da Braccio

AS THESE varieties and their originals both reduced in the common or generic name of viola, it may be best to discuss the two classes of the original violas which have been already mentioned, namely, the *Viola da Braccio* and the *Viola da Gamba*. The first of these—the "viola da braccio"—was so named on account of the way in which it was held—in the manner of the modern violin and not according to that of the violoncello. The *Viola da Braccio* was really the forerunner of the modern violin, and in many respects it more or less closely resembled. In common with the other members of the violin family this instrument possessed six strings, tuned thus:



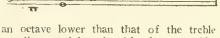
This tuning is similar to that of the discant viol, but a 4th lower, the two 4ths at each end with the 3rd in the middle and the 2nd in the middle, as before, Shakespeare, in his "Twelfth Night," alludes to the instrument as the *viol da gambay*, this Anglican form of the name of the *Viola da Gamba* was much thinner and less powerful, although somewhat penetrating and, in the hands of a competent performer, always pleasing. Owing to the nature of the tuning, broken chords and single notes were effective, as were also almost all diatonic extended harmonies. Thus the instrument was singularly adapted for accompaniment, especially for those of the type common in the seventeenth and eighteenth centuries.

really a *Viola da Braccio* of a "larger growth."

This *Viola da Spalla* was introduced about 1700 and was primarily and principally intended for use in processions, ecclesiastical or otherwise. As its large size rendered it difficult to be held or supported by the arm, it appears to have been fastened to the performer's chest by a band or ribbon and then thrown partly over his shoulder. Hence it would have played something after the manner of the modern violoncello but, being suspended rather than supported and not resting on the ground, it would not impede the performer's march in any religious or civic procession.

The other standard variety of viol having the generic name of viola was the *Viola da Gamba*, played in the most celebrated and certainly the most popular and the longest lived of its tribe. As in the previous case, the name is derived from the position in which the instrument is held—*da gamba*, "from the leg," as opposed to *da braccio*, "from the shoulder."

The *Viola da Gamba* was of two types: the *Viola da Gamba* and the *Viola da Gamba*.



an octave lower than that of the treble or discant viol and with the two 4ths at each end of the compass and the 3rd in the middle, as before, Shakespeare, in his "Twelfth Night," alludes to the instrument as the *viol da gambay*, this Anglican form of the name of the *Viola da Gamba* was much thinner and less powerful, although somewhat penetrating and, in the hands of a competent performer, always pleasing. Owing to the nature of the tuning, broken chords and single notes were effective, as were also almost all diatonic extended harmonies. Thus the instrument was singularly adapted for accompaniment, especially for those of the type common in the seventeenth and eighteenth centuries.

The low, it should be noticed, was held and manipulated much in the manner of the present double bass. One of the most effective writers for and interesting performers upon the instrument was Christopher Simpson (seventeenth century) whose celebrated work, *The Division Viol* (1667), was not only one of its kind but also the only one of its period.

The last great musician to write for the *Viola da Gamba* was J. S. Bach who used the instrument for solos and also as an obbligato accompaniment. His pupil, the celebrated Carl Friedrich Abel, who died in London in 1787, was the last noted performer on the *Viola da Gamba* which, by

DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly By
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

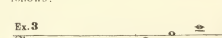
Various Viola Varieties

By DR. ORLANDO A. MANSFIELD

the middle of the eighteenth century, was being rapidly supplanted by the violoncello.

Proceeding to some discussion or examination of the instruments of the viola name which were not of the recognized viol family, we first note that all these varieties were distinguished by one common feature, namely, the addition of what were known as "sympathetic" strings, that is, fine strings of steel or brass which were passed through holes in the lower part of the bridge and underneath the finger board and were tuned—according to their number varied from about seven to fourteen—to the notes of some diatonic or chromatic scale. One of these instruments, most closely resembled the *Viola da Gamba*, was the *Baryton*, a type of *Viola da Gamba*, played in the most celebrated and certainly the most popular and the longest lived of its tribe. As in the previous case, the name is derived from the position in which the instrument is held—*da gamba*, "from the leg," as opposed to *da braccio*, "from the shoulder."

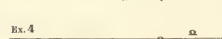
The *Viola da Gamba* was of two types: the *Viola da Gamba* and the *Viola da Gamba*. Its tuning was peculiar, being generally as follows:



It is celebrated in musical history from having been the favorite instrument of Prince Nicholas Esterházy, the patron of Haydn, and the type of viola for which Haydn wrote at least one hundred and seventy-five compositions, solo and concerted. The predecessor of the *Baryton* was the *Viola Bastarda*, which was really a large-size *Viola da Gamba*, with, of course, the usual sympathetic strings in addition to six or seven stopped strings. This instrument was generally tuned:

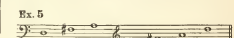
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Bearing the same generic name, but of a different construction, somewhat different from the preceding, was the *Viola Pomposa*, a large type of violin, or small violoncello with an extra string, midway in size between the modern viola and the violoncello proper. This instrument, the invention of J. S. Bach, possessed five strings tuned thus:



and was probably identical with that termed *violoncello piccolo* in Bach's scores, the instrument for which the master wrote his 6th *Cello Sonata*. The fifth string gave it an advantage in the production of higher sounds in the first and lower positions, but this was more than counterbalanced by the consequent development of violoncello playing, especially as regards execution in the higher positions. Consequently the instrument never achieved popularity, and it is of interest which the music to be performed was

written, the *accordatura* was usually planned thus:



for major keys, and in D minor for minor keys, the former method being termed the "Italian" *accordatura*. Much used in the seventeenth and eighteenth centuries, the instrument has been employed in quite recent times, Meyerbeer having used it for the *obbligato* accompaniment to Raoul's aria in the first act of "Les Huguenots," passages from which Berlioz has quoted in his appreciative note of the instrument in his "Treatise on Instrumentation." Many writers have speculated upon the origin of the name, and, like Dr. Busby, in his "Dictionary of Music," 1786, has asserted that the affix *d'amore*, of love, was due to the beautiful tone which could be produced from the instrument. More probable is the explanation that the name was due to the "sympathetic vibration" of the open metallic strings. These, as the late Mr. E. J. Payne remarks, "produced a perfect shower of concords and harmonics," thus producing a serious difficulty in the manipulation of a "singly beautiful and attractive instrument," a difficulty so marked that "all notes which would not bear a major 3rd" had to be "very lightly touched." Hence the *Viola d'amore* was essentially a solo instrument, one which with its numerous harmonics or overtones would not blend well even with the other members of its own family.

Several varieties were called by other names as are supposed to have been varieties of the *Viola d'amore*. Amongst these was the *Violetta Marina* for which Handel wrote or which he specified in the score of his opera, "Orlando." Sometimes the name *Viola* was Anglicized into violet, and this may account for Mozart's later alluding to the instrument or a variety of it as the English Violet, which the more strange as the *Viola d'amore* was never made in England at any time whatever. This is a parallel case to that of the *Corno Inglese* (English Horn), the alto oboe, which has no connection whatever with that country and no resemblance whatever to a horn.

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(Continued on Page 479)

Teaching the Child to Play Legato

By STELLA WHITSON-HOLMES

In teaching legato in which one hand plays as a single voice, the child may be shown the difference between a good legato and the *marcato* (portamento staccato) performance simply by singing the notes under the slur. She will immediately see how really funny it would sound if a singer should sing such notes *marcato* instead of legato. In this way a correct conception of how legato should sound is instilled.

In the case of teaching double notes, the problem involved is more complicated. It is wise at first to select a piece with double notes, a piece in which one of the voices repeats itself again and again, thus leaving only one voice to be played in strict legato touch. For instance, the first two measures of Brown's *Piries on the Water* is marked with one slur. In the following illustration

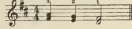
Ex. 1



we see that, while both notes of the beat are ideally and theoretically legato notes, the upper ones can hardly be made legato. It is very simple, then, to have the child play the melody notes (in the second voice) separately, with the correct fingering, until they sound like a song. Then, when the upper ones are struck with them, she may simply listen for the former effect.

When undertaking the teaching of this passage:

Ex. 2



it becomes no more difficult than the music of the first illustration, if the first has been previously threshed out. Each voice should be played separately in strict legato style, the pupil endeavoring to retain both the sound and the feel of it in the hand. Legato playing will not be found difficult once the proper conception of it has been formed in this way.

Piano Tuning—How Perfect?

By THOMAS A. HENDRICKS

WHEN a violinist tunes his instrument he tunes by a system of perfect fifths. Many other string instruments, such as the cello or viola, are tuned by using the interval of a perfect major fifth. Likewise your piano in tuning your piano goes by fifths, fourths, thirds, sixths and octaves, but the only intervals that he tunes "perfectly" are the unisons and octaves. This may sound strange to some, but such is the case. Your piano is never in "perfect" tune, even after the most expert tuner has just gone over it. You will probably say, "What is the use, then, of getting a piano tuned?"

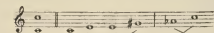
In tuning a piano or organ we make use of a system known as "tempering." This system had as its first champion Johann Sebastian Bach, who wrote the wonderful work "The Well Tempered Clavier" in order to exploit it.

Previous to this time all keyed instruments were tuned by the mean-tone system, but by this method only a few of the different keys could be used in playing. Bach showed that by employing the new tempered system all keys could be used.

Unisons and octaves are tuned perfect, but fifths are tuned just a "shade" flat, fourths a little sharp and major thirds quite a bit sharp. All through the scale

all of these intervals are more or less "off".

Let me explain how this happens. Take these notes, for example:



From C to C is an octave. From the same C to E is a major third. From E to G is another major third. Call the G an Ab. From Ab to C is still another major third. I use this to show that three major thirds equal the same distance as

third above, E, will have one-fourth more than sixteen, or twenty. If this E has twenty vibrations, the G above must have one-fourth of twenty (or five) plus the twenty vibrations, the G above must have twenty-five vibrations a second, the C above must have one-fourth of twenty-five (six and a fourth) plus twenty-five. This gives us thirty-one and a quarter vibrations for upper C. Thus it is seen that by measuring the same distance two different ways we get a difference of three-fourths of a vibration.



JEUNE FEMME A LA HARPE
(YOUNG WOMAN AT THE HARP)
A REPRODUCTION OF THE EXQUISITE PAINTING BY H. COSSON,
IN THE PARIS SALON

the octave. But let us investigate and see if it really does.

An octave to be perfect must have twice as many vibrations in its upper note as in the lower note. In other words, if "A" on the second space of the treble clef had 435 vibrations a second, the "A" one added line above the staff must have 870 a second. This makes a ratio of 1:2. In a major third the upper note must have one-fourth more vibrations a second than the lower one. If the lower note has four vibrations the upper must have five, or if the lower note has sixteen, the upper must have twenty. Here we have a ratio of 4:5.

Now for convenience of figuring let us assume that "middle-C" gives out sixteen vibrations a second. Doubling the amount for the "C" in the third space gives us thirty-two a second.

Starting again at "middle-C" as giving sixteen vibrations a second, the major

Thus, in order to make three major thirds equal an octave, each one must be "stretched" slightly. Of course our "middle-C" gives out 372 vibrations a second, but for convenience of figuring we assume it gives sixteen.

We find there is always this little difference or "comma" as it is scientifically called. The old Greek philosopher, Pythagoras, discovered this "comma" hundreds of years ago and it is sometimes called the "Pythagorean Comma."

What the piano tuner does is to distribute this small amount of extra tone so it does not offend our ears in playing. Anyone wishing to delve into this subject will find it a very interesting study. His work, "Sound in its Relation to Music" and in an article in Grove's "Dictionary of Music and Musicians," as well as in "The Modern Piano and Allied Arts" by William Braid White.

How to Add Variety to Young Folk's Recitals

By LOTT A. BELDEN

SIXES illustrated rhythmically often add variety and interest to pupils' recitals. In presenting a six-year-old pianist, the dactyl book, "Just We Two," by Spaulding was used with the *primo* used as a vocal part and the *secondo* as an accompaniment.

Jury Bells was effectively played by one small pupil and sung by several others who kept time to the music by swinging sweet-toned bells at the half-note beats in every measure except the last, when the bells were sounded but once for the whole tone.

Grandma made an attractive song, only the title was changed to *Lullaby*, and, in place of the words "lulling" on the second line, "rocking" was substituted, and, on the third line, "mother" was substituted for "grandma." On the last line, "rock her to sleep" was used instead of "lulling for her pride." This was sung by little girls holding dolls and rocking them to and fro to the rhythm of music, two motions for each measure.

The *Cuckoo Clock* was sung and illustrated by swinging of arms to represent the pendulum.

Sleep was sung with eyes closed and heads swaying to music.

The *Choo-Choo Cars* was played in dactyl form. For *Primo* part a pupil with a good sense of rhythm was selected. This can be illustrated by having the pupils first line up. After the introductory measures the pupils should be ready for count one with right foot and march off at the rhythm.

continuing this way until the close. The rhythm should first be practiced without the music. One child may sing the words. These dactyls, if used in this manner, will create a great deal of interest with young pupils.

Summer Pianists "Dailies"

By W. D. GALGHER

No. 1. Fifteen minutes finger work, stretching exercises.

Forming and playing major scales C, G, D, A, E, B.

Forming and playing major scales C, F, B-flat, E-flat and so forth.

No. 2. Fifteen minutes on some work (piece) studied in the past and more or less forgotten (takes the place of sight-reading).

No. 3. Fifteen minutes on arpeggio, major and minor. Chords. Modulation of chords. Chromatic scales in 8th, 3rd, 6ths, 10ths, contrary directions.

No. 4. Fifteen minutes on last pieces studied, playing for artistry and memorizing.

Body and hand positions must be absolutely correct. The order of arrangement of these "dailies" may be varied from time to time.

Fifteen minutes of honest, concentrated effort done four times a day will give an hour towards the development of piano technique.

An Acrostic of Appreciation

By L. J. SCHUMAKER

E—Excellent features make THE ETUDE.
T—Texts that are finest its pages include.
U—Unchanging value its readers all find.
D—Dearly loved magazine, best of its kind.
E—Elite of music, true, noble refined.

"Were it not for music, we might in these days say the beautiful is dead!"
DRAKE

DANCE OF THE WATER-WITCHES

From a set of "Three Sketches", "By the Silver Pool". Modern and poetic. Grade 3½.

Moderato e grazioso M. M. ♩ = 108

MONTAGUE EWING

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Other Music Sections in this issue on pages 427, 459, 487

"NEL COR PIU"

SIX VARIATIONS

L.van BEETHOVEN

Tema.

Andantino quasi allegretto M.M. $\text{♩} = 80$

Andantino quasi allegretto M.M. ♩ = 80

p
legato

p
f
p

Var. I

Ver II

Var. II

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a vocal line (soprano) and a piano accompaniment. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The piano accompaniment features a prominent bass line with many sixteenth notes. The vocal line is a simple melody. The score ends with a double bar line and repeat dots.

musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The piano part features a melody with many accidentals and a complex rhythm. The voice part is a simple melody with lyrics in German. The score is divided into two systems, each with a piano and voice part. The piano part is marked with a forte (f) dynamic. The voice part is marked with a mezzo-forte (mf) dynamic. The score is for a piano and voice.

Musical score for "The Merry Widow" (Act II), featuring a piano and orchestra. The score is in 2/4 time, key of D major, and consists of 16 measures. The piano part is written in treble and bass staves, while the orchestra part is written in a single staff. The tempo is marked "Allegretto" and the dynamics range from "p" (piano) to "f" (forte). The score includes various musical notations such as notes, rests, and ornaments.

Var. III

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major and 3/4 time. The melody is simple and catchy, with a chorus that repeats. The lyrics are written below the piano part. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "Moderato". The score is in Italian, with the title "L'ALBERO DEL ROSE" and the lyrics "L'ALBERO DEL ROSE". The score is for a piano and voice. The piano part is in G major and 3/4 time. The melody is simple and catchy, with a chorus that repeats. The lyrics are written below the piano part. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "Moderato". The score is in Italian, with the title "L'ALBERO DEL ROSE" and the lyrics "L'ALBERO DEL ROSE".

[illegible]

Poco più tranquillo M.M. ♩ = 144

Var. IV

Poco più tranquillo M.M. $\text{♩} = 144$

Var. IV

Tempo primo
Var. V

Un pochettino più animato M.M. J. = 60
Var. VI

IN THE HAMMOCK

LA SIESTE DANS LE HAMAC

A beautiful example of modern
"atmospheric" harmony. Grade 6.

RENÉ CHANSAREL

Molto tranquillo, non giusto
dolce S

pp

cresc.

sempre p

pp

cresc.

sempre cresc.

Last time to Coda

cresc.

a tempo

un poco più armonioso

dolce

cresc.

dolciss.

più

a tempo

cre 3

scen 3

do 3

dim.

pp

D.S. al Fine

a tempo

un poco più

riten un poco

ppp

sempre riten.

dolce

ppp

ppp

FRILLS AND FANCIES

MAURICE YVAIN

A dainty modern French number, with
many syncopations. Grade 3 1/2

Allegretto M.M. ♩=108

mf

ff

Last time to Coda

CODA

f

ff

pp leggiero

D.C.

O LAMB OF GOD

AGNUS DEI

INTERMEZZO

from "L'ARLESIENNE"

GEORGES BIZET

A fine dramatic number. Grade 4.

Maestoso M. M. $\text{♩} = 84$

ff *pp* *p* *rit*

Allegro moderato M. M. $\text{♩} = 108$

sonore *p* *Ped. simile* *ff* *dim.* *molto* *cresc.* *p* *f* *cresc.* *molto* *rit. molto*

THE ETUDE

THE ETUDE

JUNE 1928

Page 459

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

FAR O'ER THE HILLS

J. FRANK FRYSSINGER

A splendid chime piece.
Mr. Frysinger's latest work.
Echo. Flute Celeste 8' & Trem.
Sw. Flutes 8' & 4' & Trem.
Gt. Chimes
Ch. Clarinet, Echo or Sw. to Ch.
Ped. Bourdon 16' to Echo or Sw.

NOTE: If the organ does not contain chimes and harp, substitute Flutes.

Lento
Chimes

Moderato
Manuel
Echo or Sw.
Ch. *con espressione*

Pedal

rit. *rall.* Chimes
a tempo
Echo or Sw. Vox Humana & Trem.

Pochetto più mosso
rit. *Fine*
Ch. Quintadena 8' Flute 4' & Trem.
Echo, Harp & Unda Maris

molto *rall.* *D.S.*

DANCE OF THE TOYS

LEONORE LIETH, Op. 41, No. 1

Showy and full of life. Grade 3.

Allegro M.M. ♩ = 108

SECONDO

Musical score for the second piano part of 'Dance of the Toys'. The score is written for two staves (treble and bass clef) in 3/4 time. It begins with a mezzo-forte (mf) dynamic and features a variety of musical notations including eighth notes, sixteenth notes, and chords. A first ending marked 'A' appears in the middle of the piece. The score concludes with a piano (p) dynamic and a final chord.

TRIO

Musical score for the third piano part of 'Dance of the Toys'. The score is written for two staves (treble and bass clef) in 3/4 time. It begins with a mezzo-forte (mf) dynamic and features a variety of musical notations including eighth notes, sixteenth notes, and chords. A first ending marked 'A' appears in the middle of the piece. The score concludes with a piano (p) dynamic and a final chord.

DANCE OF THE TOYS

LEONORE LIETH, Op. 41, No. 1

Allegro M.M. ♩ = 108

PRIMO

Musical score for the first piano part of 'Dance of the Toys'. The score is written for two staves (treble and bass clef) in 3/4 time. It begins with a mezzo-forte (mf) dynamic and features a variety of musical notations including eighth notes, sixteenth notes, and chords. A first ending marked 'A' appears in the middle of the piece. The score concludes with a piano (p) dynamic and a final chord.

TRIO

Musical score for the third piano part of 'Dance of the Toys'. The score is written for two staves (treble and bass clef) in 3/4 time. It begins with a mezzo-forte (mf) dynamic and features a variety of musical notations including eighth notes, sixteenth notes, and chords. A first ending marked 'A' appears in the middle of the piece. The score concludes with a piano (p) dynamic and a final chord.

MARK HERALD OLD-FASHIONED MOTHER OF MINE

RICHARD KOUNTZ

Moderato

mp 1. Pair of

mf *mp*

old-fash-ioned eyes, Soft and bright as the skies, With the sun-shin-ing through from a - bove, And an
life has dis-pelled, Ev-'ry dream that we held, There is one who each hope can re-call, Ev-'ry

old-fash-ioned smile, In the old-fash-ioned style, From a heart that was made but to love. 1. & 2. Just an
joy ev-'ry pain That we felt, lives a gain In the dear-est and best one of all.

ten. old-fash-ioned moth-er whose dear ten-der gaze Speaks an old-fash-ioned love just for me, With her old-fash-ioned

ten. *ten.* *ten.*

ways from the old-fash-ioned days, Just as sweet and as kind as can be, Through the old-fash-ioned years, With their

ten. smiles and their tears, She has comewith a love that's di-vine; May the years of her rest— Be the sweet-est and

ten. *ten.* *ten.*

p meno mosso

best For that old-fash-ioned moth-er of mine. 2. And if moth-er of mine, Till the long years of

p meno mosso

sleep-ing Find her safe in God's keep-ing, That old-fash-ioned moth-er of mine.

YOU STUPID, IT'S JUNE!

GRACE S. LOVE

Capriccioso

GEOFFREY O'HARA

mf

I asked my-self why the night's a-glow, And birds some-how sing a brand new tune, The wise old man in the

mf

moon leaned low, And laughed, "You stu-pid, it's June, it's June!" La la la la la la la la la.

REFRAIN (*Very brightly*)

It's June It's June! and in gold-en shoon,

The earth to its bri-dal pass-es,

It's June, It's June, and the sum - mer moon,
Breathes warm in the glist - ning grass - es,
O kind - ly June, grant a boon, To
all good lads and lass - ies, O'er hill or
dune, bring it late or soon — bring love, Bring love
June.
accel. 10 10 10 10

A LITTLE PRAYER

M. L. PRESTON

Andante sostenuto *mp*

O lov - ing fa - ther hear my prayer, In all hu - mil - i -
ty. Not for glo - ry, wealth or fame, do I ask of Thee, For when I see the poor and need - y
bowed with sordid care. O give me then the wisdom, Lord; Thy love with them to share.
2. Help me to feel Thy pres - ence, Lord, when life comes dark and drear, And hear Thy voice say
"Peace be still" and lose all sense of fear. I look to Thee for light to guide my faltering foot - steps on the way, The
way that leads to per - fect love, and one e - ter - nal day.

dim.
un poco rit. dim.
D.S.

The SINGER'S ETUDE

Edited for June by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."Foundation Work in Voice
Development

By DOROTHY DEBAR

THE ART OF SINGING, so far as its technical side is concerned, is based upon two essentials: first, a perfect control of the muscles governing the breath, directed toward a correct attack and a continuous and adequate support of the voice while singing; second, the looseness and correct position of the tongue and chin and the flexibility of all muscles concerned in constant enunciation. Of these two essentials the former is the more fundamental and should be secured in large measure before much attention is given to the latter.

First, we shall consider the correct use of the muscles governing the breath.

1. Take an erect position with head up and chest high. Fill lungs as far as possible, from base to apex, stretching the ribs apart and expanding all around the waist. Exhale. Practice expanding and contracting at the waist. Again fill lungs as before to their apparent limit. Now try to expand still more just above the waistline in front, exerting also a lifting effort as though you would press out and enlarge these muscles and thus stretch the sternum, ribs and chest. Place thumbs on floating ribs with the fingers extended to meet over the "soft spot" between. Now try to spread fingers apart by expansion at this point. To secure requisite breath support there should always be a slight fullness or convexity here at every inhalation.

2. Forcefully contract muscles about waist, centering expulsive effort at the point in question. Thus you give the breath out of the lungs much as one would squeeze the bulb to force water out of a plant sprayer. Relax. Inhale. Exhale as directed.

Giving the *Ha! Ha! Ha!*

3. REPEAT above exercise, vocalizing a short staccato *Ha! Ha! Ha!* Repeat this four times on each tone of the scale. Let each tone begin with a decided inward expulsive motion of these muscles over the stomach and hold this contraction steadily and continuously until time for the tone to cease; then instantly relax, thus stopping the tone. By this method no wavering of tone at the end need appear.

4. To make a correct attack, center the attention not only upon the expulsion of the breath but also upon the control of the breath current when it is properly turned against the palate muscles. In all subsequent exercises learn to direct the breath toward the same spot.

5. Repeat *Ha! Ha!* in short staccato four times on each tone of the scale. Avoid singing *Ha! Ha!* like the tone bright. Be sure expulsive force comes from the spot below the sternum and that the breath current strikes the same spot as when vocalizing "K." Sing *Kah! Kah! Kah!*, also *Kay! Kay! Kay!* and *Hay! Hay!* in alternation.

The palate muscles are concerned in tone production and in large measure determine the quality of tone. These are developed and strengthened by the preceding exercises.

A faulty attack to be avoided is that made by the throat. In this the two little arytenoid cartilages, to which the vocal cords are attached, in springing up to perform their task of stretching the cords, comes so close together that the little points rub against each other, giving the guttural sound that sometimes accompanies the sung tone. When this action becomes

chronic, the points become inflamed and swollen, resulting in a hoarse speaking voice, nodes on vocal cords and deterioration of the voice. This throaty attack may often be noticed in the speaking voice, especially in case of public speakers.

6. Legato singing depends on the *appoggio* or "breath support." By this is meant the slow, steady, continuous emission of the breath under perfect control of the muscles acting as directed in exercises 1 and 2.

7. To produce different vowel sounds the breath should be directed against the palate in the *same manner*, the distinctness of sound being effected by the shape of the mouth and even more by the shape and position of the tongue.

Microscopic Adjustments for Enunciation

NEXT let us consider correct position and the condition of muscles controlling enunciation. The head should be sufficiently raised so that the chin may drop, not recede, or so that the mouth may be well open without the chin drawing in

and stiffening the chin muscles. The mouth must be open in order that the throat may be open and make room for the breath to pass over the tongue, especially in sounding the close vowels, *a* and *o*.

Perfect looseness and flexibility of the tongue are essential to the best singing and should be constantly sought. To secure a free throat center the attention on the attack and *appoggio* and try to feel the throat loose, as in repose.

The tongue should arch toward the roof of the mouth, broaden toward the base, but not be furrowed in the middle, as there is danger of having it, in forcibly opening the throat. Keep the mouth well open; get the sensation while practicing before it toward the neck. Hold the head to permit of opening the mouth sufficiently.

Stretching exercises are helpful. (1) Move jaw up and down slowly, stretching muscles at the ear as much as possible. (2) Open the jaw rapidly many times to gain flexibility, speed and freedom of movement. In order to secure flexibility

of facial muscles and so swift and clearness of enunciation—while the interruption of vocal tone, though clear, is as short as possible—practice vowels with different types of consonants: that is, *lah, lay, fah, jay, rah, ray, shay, shay, shay, lah, lah, kah, kah, kay*.

Summary

1. FILL lungs full, expanding to limit just below the sternum.
2. Center expulsive effort at point above mentioned.
3. Keep breath control steady and continuous during its emission.
4. See that breath center always strikes the "K" spot on the palate muscles.
5. Look out for the attack. Do not permit it to be throaty.
6. Sing *huh* not *huh*.
7. Get more breath.
8. Support tones better.
9. Do not relax support at end of a phrase.
10. Do not let tone sag between syllables.
11. Do not let last tone darken.
12. Be careful of *hah* after *hay* or *lah* after *lay*.
13. Do not "scop."
14. Keep tongue loose.
15. See that entire mouth side of chin feels soft. Any lump or hard spot under chin is dangerous to pure tone.
16. Keep loose, free feeling at throat, especially just below chin.
17. Do not be slow about pronouncing consonants. Let muscles move quickly.
18. Be careful to sing close vowels with as open a mouth as possible.
19. Enunciate final consonant.
20. Move jaws more for each syllable.
21. Do not be afraid of appearing like an idiot or sounding like a maniac when you practice (but practice in private when possible).

Why Breath Control Becomes Intrusive

By LUZERN HUEY

WHY is it necessary to direct the attention to the breath when it has been serving us so well in supporting life, talking, walking, running and in giving voice to spontaneous song? Because breath control is synonymous with control of tone. Breath support must be developed gradually not apart from but while producing tone. While we are learning to control the breath by controlling the tone, it is a sheer waste of time and opportunity to confine the production to one vowel sound or to basic sound—as when vocalizing over an extensive range.

Therefore, the only proper course to pursue is to train first the organs of articulation in sustained vowel, half-toned and word formation while developing breath support and tone on the plane of speech. It amounts to a normal extension of speech action—as walking is a logical preparation for running—in which the action of the breath remains subordinate and non-intrusive.

We must not interfere with the normal or speech adjustment of the instrument, neither should we interfere with normal or speech placement by taking the voice at once to definite pitch and keeping it there instead of allowing it to operate on a free voice action. We must understand the sustained speech sound is on the first position of which phonation for song

develops. In starting phonation for song, this normal adjustment is almost invariably interfered with.

The advice generally given the pupil is about as follows: "Now open the throat. Open it both laterally and perpendicular." Associated with this advice is the throat, is the two-syllable advice to "raise the soft palate," the teacher leading under the impression that this assists in freeing the tone. Although this is true, it is also true that such tone when liberated, is not properly prepared for action. For lack of this action is the omnicentred desire to produce beautiful tone at once. It might be beautiful for a short time, if handled carefully and not moved about too much, such a tone is evanescent and very expensive.

The aim is to start with the tone-based flower or the gorgeous winged butterfly. Through this abnormally open throat is bound to escape a certain amount of air unless we can hold it back or utilize it in the production of free-bodied tones. In it would be a senseless, maristic proceeding. Therefore, in order to offset this loss of air through the open throat and preserve, although the balance of pressure as automatically established during normal breathing, normal speech action and nor-

mal or spontaneous song, with the throat undisturbed, we must take in and hold back a greater supply of air than would be needed under normal or correct adjustment.

One with a normally tight throat has a distinct advantage over one with a loose throat, or a throat which is opened through direct action. A normally tight throat will automatically assist in maintaining a balance of pressure under the right amount of phonation, delivering just the right amount of breath to the vocal cords to carry out the action without waste. At the same time the throat yields freely when the necessary pressure to produce the legitimate "big" tone is exerted.

"Unfortunately for the young American operatic aspirant we have no equivalent for the small *prezioso* vocal tones in Europe, where many a great career has had its preparatory experience. There is evidently need for such an outlet, for New York alone shows that four years ago in studio alone there were ten thousand students studying for opera. What became of the nine thousand nine hundred and ninety-nine?"—MARION BAXTER in the *Sackbut*.

THE ETUDE

THE ETUDE

"And sleep!
Dear child,
how I
did sleep!"

I was really tired last night. We played golf the whole morning and afterwards we did the Boardwalk from end to end! But I was refreshed this morning to start all over again! You can't *help* resting here. This is such a delightful place. They do so many thoughtful things to make us comfortable and the service is little short of perfect. . . . And there's another thing: we have the same table every day. Isn't that a nice touch?

Further information about Chalfonte-Haddon Hall is interesting given in booklet form. We're glad to mail you a copy.

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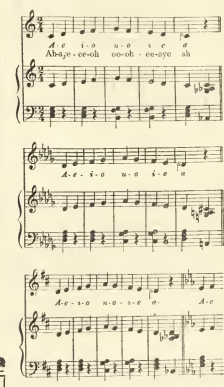
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Equalizing the Voice

By ELIOT H. EVERSHAM

ONE successful teacher of singers, some of whom won international fame, built their voices mostly on the following simple little study which the writer never has seen in print.



First the student must learn to speak the vowels with an even quality of tone, and with the mouth equally open throughout. This will cause some inconvenience at first, especially to Americans who are accustomed to speaking such sounds as "ee" and "eye" with the teeth scarcely separated. But it is the freeing of these vowels that has made the Italian such a

wonderful language for song. By practice the muscles will relax so that the jaw may hang loosely and quietly, and the various vowel sounds be formed by the movements of the tongue, lips and palate. Then it is time to begin singing.

On a very free, easy stream of tone, sing the exercise once, then breathe as the instrument sounds the dominant of the new key and be ready to sound its keynote quite on the pitch. Now repeat the operation, gradually ascending through various keys till the comfortable limit of the voice is reached.

The study should be begun well down toward the lowest tone of the voice, where it can be started with the utmost relaxation; and this feeling of relaxation should be maintained throughout. For low voices it may be begun as low as A, A-flat or even G. Just as low as comfort will allow. The idea is—"To give exercise to the voice thoroughly."

When the study has been well mastered, slowly, then the speed should be increased till it can be sung in two keys without stopping for breath. It will be noticed that the last tone of the voice is each time the "third" of the dominant-seventh of the succeeding key; so this tone may be easily sustained across this chord. Then step up lightly a half-step to the keynote of the new tonality. Finally it should be done with considerable speed, and in this way it will be surprising how the voice will be lifted into its upper compass. With an accompanist, so that the singer does not see the keyboard to create nervousness, the singer will often find herself soaring a third higher than usual.

With a little practice a singer, with any ability whatever at the piano, will soon be able to make the simple modulations; and as skill is added the accompaniment may be made more elaborate for the sake of interest.

"Les Huguenots"

By ALGERNON ASHTON

"I have just read in one of the newspapers that there are more unlikely things than a revival of Meyerbeer's 'Les Huguenots.' Yes, indeed! Why this world-famous opera, one of the most glorious ever written, has of late years fallen into disfavor, is an absolute mystery to me.

"I know that Meyerbeer's detractors, in their stupid ignorance, are never tired of maintaining that this illustrious composer sacrificed his magnificent abilities for the

sake of 'effect.' As if Wagner, and indeed any other opera composer, did not always strive after 'effect'!

"It was Berlioz who said that there was material for ten operas in Meyerbeer's 'Huguenots,' and, considering the endless wealth of delightful melodies which the work contains, the great French composer was not far wrong. It is years since I attended an opera performance, but if ever 'Les Huguenots' is given again, I shall certainly go and hear it!"—Musical Opinion.

No Mechanics in Singing

By GEORGE CHADWICK STOCK

THE human musical instrument, the voice, is, as nature made it, perfect and complete. Why then introduce exterior mechanical devices in the training of it?

There is a well-known vocal instructor, now of some age, whose strong suit is to place his finger on the larynx and force it down when the student is singing. It chokes the singer; but, because of the ignorance of the correct way of developing the voice, he believes that he must be

choked in order to get ahead with his vocal work. This method is just a plain, ordinary injurious procedure. There should be a law against it, because it works serious injury to the tone and, worse still, to the vocal mechanism itself.

Mechanical instruction in any form prevents instinctive play and adjustment of the vocal organs, and so ideal tone production is impossible.—New Haven Courier-Journal.

"Writing on Russia, 1926, in the latest issue of 'Modern Music,' Alfredo Casella observes, 'I might also add that the vocal students preparing for a career in the theater take an eight-year course.' Here is something for American singers to take unto their hearts."

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Mrs. G. E. Holmstead, of Idaho, writes:

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Edward I. Ruppia, of Astoria, Oregon, says:

I have been asked time and again where I studied Choral Conducting and I feel very satisfied that I've accomplished something worthwhile through Dr. Padereuski's course, which I took with you.

Mrs. Emma Morrie, of Prince Albert, Sask., sends newspaper clipping, and writes:

This clipping will show that all my pupils who took the Harmony and Theory Examinations of the Toronto Conservatory of Music passed with honors and three with first-class honors. This is the result of your good teaching.

Mrs. Rohart Forsyth, of Farmington, Missouri, writes:

I now hold a position as Supervisor of Public School Music and my success in obtaining it was due largely to the Diploma which I hold from Mrs. Clark's course and the credits which accompanied it.

Sister M. Barlara, O. S. B., Canada, after completing Violin, Harmony and Normal Piano, writes:

Please accept my hearty thanks for the special suggestions and rules sent me from the Department of Special Instruction. They proved a great help in my Violin work and I am very much obliged.

Miss Pearl Rodinger, of Missouri, writes:

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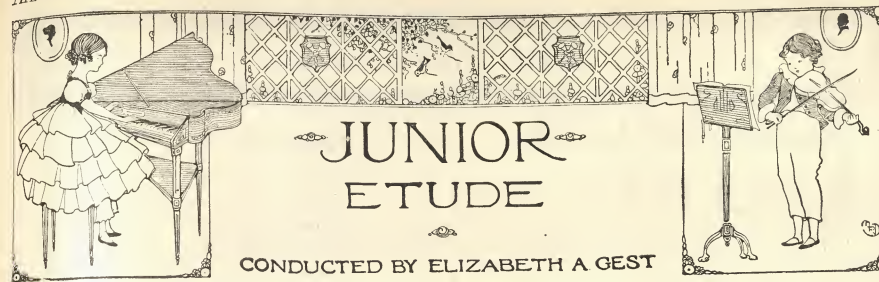
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Phrases from a Piano's Diary

III. FINALE

ANNETTE M. LINGELBACH
(Continued from last month)

It has come. They are leaving for the country, and I am to be sent to the storage-house.

Was there ever a time when a piano needed a good steudling more than I need one now? But there, I mustn't weep so; I've a lot of good advice to give you.

Perfection in small matters, willingness to work, and co-operation with your teacher, will make you a person who can really get some music out of me. Some people say I can't, and I won't, and I don't like to sing; but that isn't true. I love to sing when I'm properly treated, and in that storage-house I shall feel as lost as a country mouse.

Now you mustn't laugh when I say that constant and regular practice is the middle C to great musicianship. Why, even that highly-imaginative and altogether wonderful girl, Alice-of-Wonderland, admitted so much when she wrote to me.



THE SATISFIED PIANO.

"Music is beautiful hard work, and practice does help. The Hatter can tinkle a beautiful tune out of a teacup, and the Hare is a musical marvel with a tall hat and a teapot, all because they've practiced it years and years at their tea parties in the little garden.

"But I couldn't mention it in my book because they quarreled so, and that spoiled everything! Why, just my first tea-party with them made me write this story:

"Quarrelling—by Alice, Lately of Wonderland"

"Oh, dear, I'm late for tea again," murmured Alice, as she unlatched the gate to the garden and saw the three eating in the little green square. Of course she should have remembered that a late Alice wouldn't stop the March Hare or the Hatter or the little Lullaby-Mouse from quarrelling over their tea-cups.

(Continued on Next Page)

Bessie's Reward

By HARRIET B. PENNELL

"Isn't Miss Stanton just the dearest music teacher!" exclaimed Bessie to her friend Violet. School was out for the summer vacation and they were walking home together.

"Yes, she's nice," replied Violet. "but I never can please her; she's so particular." "Oh, well, I guess every good teacher is, don't you think so? But she is nice to me even when I make mistakes, and she always explains everything so one can't help but understand. Are you going to study this summer, Violet?"

"Why, Miss Stanton told me yesterday that if I would review all my pieces until I could do them without any mistakes there would be a nice surprise for me when lessons begin again."

"Oh, yes, she told me that too," Violet answered. "It will be just a piece of new music, I suppose. Anyway, I don't intend to spend my vacation practicing those stupid old things I've been at all year—not for any of Miss Stanton's promises."

"Well, I'm going to keep up my practice during vacation anyway; for it will be just that much easier next fall," concluded Bessie.

The weather that summer was very warm, and it was hard work for Bessie to spend an hour every day in the close living room, when she wanted to be out-of-doors playing with her schoolmates; so she set her alarm clock an hour earlier than usual and before the sun was high her work at the piano was over for the day.

The old pieces were tiresome, but somehow they were easier in the cool morning, and her fingers soon felt strength and sureness creeping into them. The hard spots that Miss Stanton had told her to mark with a pencil and to give most of her attention, soon came to be quite easy.

When vacation was over, Miss Stanton invited her pupils to meet with her one Saturday afternoon. She asked each one in turn to play for her something she had studied during the summer. Only a few, Bessie among them, were prepared. When each one had played or made some excuse, Miss Stanton said: "I promised if you would do good girls and study by yourselves during vacation that I would have a surprise for you. I want all of you who would en-

joy coming here every other Saturday afternoon to study and play the music of some composer, to be members of the little club we shall organize. We shall call it 'The Schubert Club,' and as a reward for those who have worked this summer, I shall give to each one who has played a little medal now. As soon as the others have qualified in the same way, they, too, shall have the medal to show that they are members of our club."



Answers on next page.

LETTER BOX

DEAR JUNIOR ETUDE:

I am, though I am seventeen I am very much interested in the JUNIOR ETUDE. I am learning music and theoretical subjects at the Conservatory in Sydney, and my brother is learning the violin. We have very good recitals by famous artists, in Sydney. Would you kindly let me know whether or not I am too old to be a correspondent to the JUNIOR ETUDE?

From your friend,

FLORIAN GEHRIG (Age 17),
Villa Maria, Laroon St.,
Narabeen, New South Wales.

N. B.—The age limit for entering the JUNIOR ETUDE contests is fifteen, but there is no age limit whatever for writing to the Letter Box, and the JUNIOR ETUDE is always glad to hear from friends far away.

THE BUTTERFLY

Ruth Mathis

Wings of color,
blended brightly,
In the sun-glazed,
azure sky,
Flapping in the breeze,
so lightly,
Happy flits the butterfly.

When you take your
music lesson
And Butterfly's the
piece you play,
Use expression,
play it lightly,
In the butterfly's own way.

Playing Duets

By MARION BENSON MATTHEWS

"Excellent practice!" teacher cries,
Approbation in her eyes;
So up and down my fingers go,
Keeping time with Brother Joe.

I play duets with Brother Joe,
Up and down our fingers go,
Marching smoothly, keeping time,
Like the metre of a rhyme.

Choirmaster's Guide

FOR THE MONTH OF AUGUST, 1928

(a) in front of antensha indicates they are of moderate difficulty, while (b) antensha are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
F I F T H	PRELUDE Organ: Chapel Bell.....Plaffer-Mansfield Piano: Serenade.....Plick Te Deum.....R. W. Martin ANTHEMS (a) Saynor, Like a Shepherd Lead Us.....Hyt (b) Safely Through Another Week.....Jones OFFERTORY O Lord, With Weary Hearts We're Yearning.....Engelmann (S. solo) POSTLUDE Organ: Elgy.....Lacey Piano: Allusion.....Meyer-Obersteden	PRELUDE Organ: Intermzzo.....Sheppard Piano: Twilight Reverie.....Chuter Magnificat and Nunc Dimittis.....Gillette ANTHEMS (a) O Light of Life.....Kountz (b) Make Me a Clean Heart, O God.....Lanning OFFERTORY O Lord, That With Not Let Me Go.....Shenk (S. solo) POSTLUDE Organ: Finale.....Sheppard Piano: March.....Camp
T W E L F T H	PRELUDE Organ: Plain.....Hogan Piano: At Prayer.....Kathman ANTHEMS (a) How Lovely is Thy Dwelling Place.....Dahle (b) Be Thou My Guide.....Dahle OFFERTORY Search Me, O God.....Marks (Duet) POSTLUDE Organ: Postlude in G.....Schuler Piano: Coronation March.....Kretschmer	PRELUDE Organ: Evening Song.....Rockwell Piano: Recreance.....Kjerulf ANTHEMS (a) Shadows of the Evening.....Lanning (b) Fairest Lord Jesus.....Manno OFFERTORY Savior Divine.....Burleigh (S. solo) POSTLUDE Organ: Marche Madouite.....Dingie Piano: Marche Fanfare.....Becker
N I N E T E E N T H	PRELUDE Organ: Viennese Refrain, Arr. by Lemare Piano: Old Romance.....Grey ANTHEMS (a) Lead Us, O Father.....Roberts (b) Seek Ye the Lord.....Searnholm OFFERTORY I Heard the Voice of Jesus Say.....Ruchsch (A. solo) POSTLUDE Organ: Anniversary March.....Pense Piano: Canonette.....Meyer-Obersteden	PRELUDE Organ: O Star of Eve, Wagner-Lemare Piano: Nocturne.....Joest Hofmann ANTHEMS (a) Saynor Who Thy Plecks are His Feeling.....Baines (b) He Led Me.....Roberts OFFERTORY Blessed is the Man.....Homer (Duet) POSTLUDE Organ: Postlude in F.....Roberts Piano: Evening Whispers.....Palmeren
T W E N T Y S I X T H	PRELUDE Organ: Oratorio.....Aman-Hartmann (Violin with Organ or Piano Accept.) ANTHEMS (a) The Son of God.....Steter (b) O Lord of Heaven and Earth.....J. C. Marks OFFERTORY Adoration.....Borowski (T. solo) POSTLUDE Organ: Postlude.....Choyin-Gaul Piano: Serenade.....Rachmanoff	PRELUDE Organ: Summer Twilight.....Hopkins Piano: Thoughts at Sunset.....Hueter ANTHEMS (a) The Lord is My Shepherd.....MacFarten (b) Jesus, the Very Thought of Thee.....Shelley OFFERTORY Ave Maria.....Clark (Violin with Organ or Piano Accept.) POSTLUDE Organ: All On a Summer's Day, Andell Piano: Procession of the Sinner, a Impromptu (Four-hands)

Anyone interested in any of these works may secure them for examination upon request.

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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Youthful Hero March, by Walter Rolfe.

Rasso marcato is another Italian expression and means that you should make the left hand part stand out clearly in the first eight measures of the piece, and the last eight, however, keep the left hand part softer than the right.

You will enjoy this march. Be careful always to curve your fingers enough; this makes everything a great deal easier.

Flying Along, by Cyrus Mallard.

We will give you a diagram, or film, of this composition in the same way that we sometimes give the older Etude readers diagrams of pieces in the other two musical sections of our magazine. Flying Along is in three parts: Part I, 16 measures in G; Part II, 16 measures in C; Part III, 16 measures, same as Part I.

The three parts, or sections, are thus of the same length.

The editor of the Etude music has marked the right way to pedal this composition, and we advise you to pedal it in this way.

John Paul Jones, by Dorothy Gaylor Blake.

This is one of the best and most helpful teaching pieces ever seen for a long time.

In the third measure of the first section he seems to hold the right hand F while the quarter notes are being struck. In measure two of the section in C, the F above in the left hand against the natural in the right may seem a little strange to you at first. It is, indeed, unusual, and what your teacher would call a "spanning dissonance." Ask your teacher what this means.

Presto means very fast. Not so fast, though, that you make mistakes!

The Wild Horseman, by Robert Schumann.

A short sketch of Schumann's life is provided for you elsewhere in the columns of the JUNIOR ETUDE.

Schumann is one of the few great composers who also wrote children's piano pieces. Just think what a range of feelings he could describe, how long and very, very difficult composition for orchestra or a message easy piano piece for children.

The theme (melody) of this little sketch is a lively one. First in the right hand, it later appears in the left hand. The keys used are A minor and F major, keys with which you must now be familiar.

This is one of many pieces in Schumann's "Album for the Young." Another famous piece in this book is "The Joyful Peasant."

Do not forget the slurs which appear every now and then in "The Wild Horseman," for they are really important.

March of the Anabaptists, by Richard Pitcher.

In certain churches there are anabaptists (an-a-bap-tists), that are dressed in long black coats and who help the priest or minister during the service.

Here they are marching along together—rather quickly but with a good deal of dignity. Hay this march in strict time. Con briv means with spirit.

If you own a metronome—one of those mechanical boxes that beat time—use it while you are learning this piece.

Watch out for the slurs (short and detached) notes in the Trio.

A Little Waltz, by Arthur Foote.

Arthur Foote is one of our most noted American composers. He lives in Boston, Massachusetts, and has written a great deal of fine music for the orchestra, the string quartet, the organ, the piano, and the voice.

This waltz is a fairly quick one. The theme is plaintive one in A minor; the second, more cheerful, in F major.

Try to play as smoothly as possible.

The two little dots in front of the double bar in the section in F major mean to repeat this section.

Gliding Along, by H. D. Hewitt.

The following keys are used in this case: G, C, F, and D. There are the very simplest of the twelve major keys.

When you reach the section in F, it would be best to practice each hand alone at first, each triplet perfectly even and do not hurry them.

It is a great fun, for you glide along on green water that you can touch it with your hand.

Perhaps the most important thing in this piece is to play the sixteenth notes like real sixteenths. This can be done only by counting in half beats and then playing the sixteenth right after each "and." Do you know what an accidental is?

That is the word for the sharp, flat, or natural that is often used in front of a note. There are lots of accidentals in this composition.

The Happy Dancers, by Frederic A. Franklin.

After you have counted this piece half beats (one-and-two-and) a few times you will find that "The Happy Dancer" will have no terror for you. The four notes or longer are your familiar G-C-D-A.

Of course, the piano part is quite different from yours, but that must not bother you or "throw you off."

Wherever an eighth rest appears, take your bow up.

DEAR JUNIOR ETUDE:

As other boys and girls who are music lovers have their letters in the JUNIOR ETUDE, I was tempted to write also. When I was seven I started piano lessons, and at nine I stopped and had to practice by myself. I read the lives of great composers and read third and fourth grade music. I also have been giving piano lessons. It is very interesting to teach, especially the very small children, and I love them with all my heart when they ask little questions about music. I make up stories to go with their pieces and exercises.

From your friend,

KIKKO SATO (Age 14),

California.

Answers to "Can You Tell?"

(SEE PAGE 423 THIS ISSUE)

1. Handel's opera, "Theodora."

2. A Polonaise is a stately Polish dance, in triple rhythm, with the strong accent often on the second beat of the measure.

3. The greatest of violin makers; born in 1644, died in 1737.

4. "Variations" are repetitions of a melody or motive, with changes of harmony, and rhythm, and with ornamental passages and fanciful turns of the theme.

5. Lowell Mason.

6. Forward movement produced by regularly recurrent strong and weak accents.

7. Ludwig van Beethoven.

8. A triad consisting of a major or minor third and a perfect fifth from the root (fundamental tone).

9. Samuel Coleridge-Taylor.

Length, pitch, power and quality.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

YOUTHFUL HERO MARCH

WALTER ROLFE

In military style. Grade 1.

Tempo di Marcia M.M. ♩ = 108

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FLYING ALONG

CYRUS S. MALLARD

Exemplifying "double notes" Grade 2 1/2

Moderato M.M. ♩ = 126

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JOHN PAUL JONES THE REVOLUTIONARY WAR

Grade 2 1/2

DOROTHY GAYNOR BLAKE

John Paul Jones was a Captain and a
Sailor of the Sea.
John Paul Jones helped to make this country
Free for you and me.
His vessel was the Bonhomme Richard and
He manned it with a gallant loyal crew.

He hunted out the foe in foreign waters
Doing all the mischief he could do!
John Paul Jones was a terror to our
Old time enemy,
But to us he was loyal and a
Hero of the sea.

Dorothy Gaynor Blake

March tempo M.M. ♩ = 126

Musical score for 'John Paul Jones' in 4/4 time, marked 'March tempo M.M. ♩ = 126'. The score is written for piano and features a melody in the right hand and a supporting bass line in the left hand. The piece includes various musical notations such as slurs, ties, and dynamic markings like 'mp' and 'Fino'. The score concludes with a 'D.C.' (Da Capo) instruction.

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THE WILD HORSEMAN WILDER REITER

R. SCHUMANN, Op. 68, No 8

A characteristic classic gem. Grade 2.

Allegro con brio M.M. ♩ = 116

Musical score for 'The Wild Horseman' in 2/4 time, marked 'Allegro con brio M.M. ♩ = 116'. The score is written for piano and features a lively melody in the right hand and a rhythmic bass line in the left hand. The piece includes various musical notations such as slurs, ties, and dynamic markings like 'mp' and 'Fino'. The score concludes with a 'D.C.' (Da Capo) instruction.

MARCH OF THE ACOLYTES

In "Grand March" style. A good study in four-part harmony. Grade 2 1/2.

RICHARD J. PITCHER

Con brio M.M. ♩ = 96

Musical score for 'March of the Acolytes' in 4/4 time, marked 'Con brio M.M. ♩ = 96'. The score is written for piano and features a melody in the right hand and a supporting bass line in the left hand. The piece includes various musical notations such as slurs, ties, and dynamic markings like 'mp' and 'Fino'. The score concludes with a 'D.C.' (Da Capo) instruction.

TRIO

Musical score for the 'Trio' section of 'March of the Acolytes' in 4/4 time. The score is written for piano and features a melody in the right hand and a supporting bass line in the left hand. The piece includes various musical notations such as slurs, ties, and dynamic markings like 'mp' and 'D.C.'.

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A LITTLE WALTZ

ARTHUR FOOTE

A study in the Minor Key. Grade 2.

Allegretto comodo (♩)

Musical score for 'A Little Waltz' in 3/4 time, marked 'Allegretto comodo (♩)'. The score is written for piano and features a melody in the right hand and a supporting bass line in the left hand. The piece includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'Fino'. The score concludes with a 'D.C.' (Da Capo) instruction.

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

HOME MUSIC STUDY THROUGH SUMMER READING

Perhaps you have longed to go to a Music Summer School, a Master Class, in New York, Chicago, Philadelphia, Los Angeles, San Francisco, Kansas City, or perhaps London, Paris or Vienna. Funds were lacking. This is no excuse for wasting the summer; there are scores of books that almost seem to have been written just to help you get ahead. Here is a list made by our expert book man who knows what thousands have been buying for this purpose:

HOME PIANO STUDY

Howman, E. M. Master Lessons in Piano-forte Playing. Letters from a Master to his Pupil.	1.50
Brandt, Mrs. Noah. Science in Modern Piano-forte Playing.	1.00
Brower, Harriette. What to Play. What to Teach.	2.00
Christie, A. F. Principles of Expression in Piano-forte Playing.	2.50
Cooke, James Francis. Great Pianists on Piano Playing.	2.25
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Hofmann, Josef. Piano Playing with Piano Questions Answered.	2.00
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Stories of Standard Teaching.	2.00
Silber, Sidney. The Piano for Music Students.	1.00
Williamson, Chas. H. Well-Known Piano Solo and How to Play Them.	2.00
Hamberg, Mark. How to Play the Piano.	1.50
Brower, Harriette. Self-Help in Piano Study.	1.50
Matthay, Tobias. Musical Interpretation.	2.25
Lindo, Algernon H. Pedalling in Piano-forte Music.	2.25
Hamilton, Clarence G. Piano Music, Its Composers and Characteristics.	2.00
Ortmann, Otto. The Physical Basis of Piano Touch and Tone.	5.00

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Cooke, James Francis. Standard History of Music.	1.50
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Morse, Constance. Music and Music Makers.	3.00
Bauer, and Greig.	4.50
Grew.	4.50
Perry, C. Hubert. The Evolution of the Art of Music.	2.25
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HOME VOICE STUDY

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A SYMPATHY THAT IS VALUABLE

At least 90 per cent. of the 600 members of the Theodore Presser Co. organization of today, many times in years past heard the founder of this business, who, even to the very end, gave music teachers immediate, accurate and helpful service. Our founder argued this, because he had been a music teacher and knew how much it meant to be able to get the right kind of material and to get it in time for the lessons for which it was needed more than any other thing.

This sympathy for the music teachers' need still pervades our organization, because, in addition to the spirit of service imbued by the founder, the present President of our company, as well as many other members of our staff, have had practical and successful experience in the profession of music teaching. The practical use of teaching experiences at our command is felt not only in our service, but is reflected in the many successful educational materials we publish.

Teachers need only ask us to send for examination our suggestions as to teaching material in any grade or for any specific purpose, to decide the value of what sympathy for the teachers' needs really means.

Advance of Publication Offers—June, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

ALBUM OF CROSS-HAND PIECES—PIANO.	30c.
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THE SAME—PIANO ACCOMPANIMENT.	30c.
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THE SECOND YEAR OF THE PIANO

By JOHN M. WILLIAMS

The very remarkable success of Mr. Williams' *First Year of the Piano* has brought about an insistent demand for a second volume. We have now in preparation Mr. Williams' *Second Year of the Piano*, which will prove a worthy successor to the first volume. This new work carries out the student right along through met and interesting material. This material is as fresh and much of it is original. There is not a dry thread of material in the book. Ample work is supplied for the second year of study.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

A NIGHT IN PALESTINE

Opera

By JACOB WEINBERG

This is the composition that won first prize for opera at the Segul-Central festival in Philadelphia. It is the work of an inspired writer who, educated in the celebrated schools of Russia, later founded the first musical conservatory in Palestine and so became well acquainted with the spirit of the people working there. To the publishers of this nature, who can hardly hope for material reward but as a valuable contribution to art we have been able to make this work should be made available to the public. Therefore, we have undertaken the publication of the opera upon a subscription basis, guaranteeing the first edition.

To those of our patrons who are desirous of assisting in the publication of a genuine work of art, we are offering the opportunity to subscribe for this opera at the rate of \$8.00 for first edition copies, and the rate of \$5.00 for second edition copies, or \$10.00 for the DeLuxe Edition, bound in leather, stamped in gold. The special introductory price in advance of publication is 30 cents per copy, postpaid.

—Matthew Arnold

"Culture is a study of perfection"

Through a clerical error the price of *Beginner's Book for the Saxophone* by E. Remo Henton was given in last month's issue as \$1.00. The correct price is \$1.25.

ORDER MUSIC EARLY FOR SUMMER OR FALL WORK

Just now when the major activities of most music teachers are driving to a close, it is a good time to make a selection of from two to three months of relaxation. It is altogether natural and almost essential to ignore the question of preparation for another season's work. Yet, of course, every teacher does take thought for the morrow, and the responsible educator enters the summer vacation without thinking of the responsibilities and opportunities associated with the beginning of another year's endeavor.

The music teacher in particular ought to have nothing undone that might make for success at the beginning of the next season's teaching period. Many years of close contact with the activities of the music teaching profession have made us familiar with the fact that an enormous large number of teachers, whatever else they may do to perfection, do not make any move toward getting their music supplies in hand until the music class is actually under way. The result is that there are rush orders, telegrams and all sorts of excitement which would not be there if they were only a few, but there are crowds of them. It is better to be well supplied upon at once. Every year we try to remedy this condition by making it possible for teachers to place their music supply orders with us so early that the goods may be delivered without fail just a little in advance of the time when the music will be needed.

It is all very simple and a very large number of teachers take advantage of our prompt and improving facts upon the transportation charges on all orders of goods delivered before August 1 providing for teachers to place their orders, signed to present to the youngsters in a most attractive manner different degrees of difficulty. Teachers' Kindergarten classes will greatly appreciate this book. The advance of publication price for this book is 30 cents, postpaid.

PIANO VOLUNTARIES

What a remarkable response there is to the announcement of something new in publications of this nature! Even the larger churches that have excellent pipe organs use the piano for some services, and, of course, for the Sunday School and Lodge piano book of sacred piano numbers is indispensable. Our *Sunday School Music*, \$1.00; *Reverie Album*, \$1.00, and *Temple Hymns*, \$1.25, have all enjoyed enormous sales and now we find hundreds of orders pouring in for this book at the pre-publication price, 50 cents a copy.

The volume will contain a number of excellent Voluntaries, such as *Concerted Postludes and Offertories*, and will prove most serviceable to anyone ever having occasion to play for religious services.

PLAYTIME BOOK

By MILDRED ANSON

An excellent book to introduce to young students after the rudiments have been explained. It starts with Middle C and gradually enters both clefs. The little pieces progress nicely bringing in new rhythms and notes. All are quite attractive and will serve not only to hold the pupil's attention but to stimulate a real interest in study. Another feature, one that always appeals to tiny tots, is the series of pen drawings illustrating the action and texts of the various pieces. The advance of publication price is 30 cents a copy, postpaid.

ON OUR STREET

Twelve Piano Pieces for Beginners

By ALLEN K. BERRY

Attractive material for piano beginners is always in great demand as teachers experience realize the importance of having a good variety constantly on hand. Here is a work, based on some novel and interesting ideas, that we believe will be met with much favor. It consists of twelve very easy numbers in characteristic style which is introduced by a preface, text as to its use, written in pleasing conversational style, sure to attract the student's attention. Each number serves to assist in mastering some particular point in elementary technique but it is all presented so cleverly that the pupil cannot help but "take to it." In advance of publication teachers may place orders for this book at the special low price of 30 cents a copy, postpaid.

ALBUM OF CROSS-HAND PIECES

For the Piano

This new volume is very nearly ready but the special introductory offer will be continued during the current month. In advance of publication, will be more than a benefit in the securing of freedom in piano-forte playing. It brings about a certain degree of knowledge of what may be termed "keyboard geography." This is one of the strong features of modern piano work. But this volume leads on gradually. All of the pieces are extremely interesting and melodious. They are chiefly by modern and contemporary writers.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

STORIES TO SING TO

An Easy, Effective and Interesting Method of Developing the Sense of Pitch in Young Children

By GLADYS TAYLOR

Every teacher who has had experience with tiny tots knows that the most effective means of securing and holding their attention and improving their sense of pitch, is by "telling a story." Here are ten stories in which the class joins, *The Story of the Little Boy Who Lost His Shirt*, *The Story of the Little Boy Who Lost His Hat*, *The Story of the Little Boy Who Lost His Shoes*, *The Story of the Little Boy Who Lost His Socks*, *The Story of the Little Boy Who Lost His Goggles*, *The Story of the Little Boy Who Lost His Boots*, *The Story of the Little Boy Who Lost His Hat*, *The Story of the Little Boy Who Lost His Shoes*, *The Story of the Little Boy Who Lost His Socks*, *The Story of the Little Boy Who Lost His Goggles*, *The Story of the Little Boy Who Lost His Boots*, *The Story of the Little Boy Who Lost His Hat*, *The Story of the Little Boy Who Lost His Shoes*, *The Story of the Little Boy Who Lost His Socks*, *The Story of the Little Boy Who Lost His Goggles*, *The Story of the Little Boy Who Lost His Boots*, *The Story of the Little Boy Who Lost His Hat*, *The Story of the Little Boy Who Lost His Shoes*, *The Story of the Little Boy Who Lost His Socks*, *The 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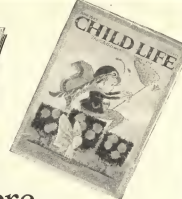
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